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THE RELIQUARY  
AND  
ILLUSTRATED ARCHÆOLOGIST.













THE DEVIL AT NOTRE DAME.



THE  
RELICUARY  
AND  
ILLUSTRATED ARCHÆOLOGIST.

A QUARTERLY JOURNAL AND REVIEW

*DEVOTED TO THE STUDY OF THE EARLY PAGAN AND  
CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL  
ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT  
OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST  
AGES; AND THE SURVIVALS OF ANCIENT USAGES  
AND APPLIANCES IN THE PRESENT.*

EDITED BY

J. ROMILLY ALLEN, F.S.A.

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# *The Reliquary*

&

## *Illustrated Archæologist.*

JANUARY, 1897.

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### A Record of the Kistvaens found in the Stewartry of Kirkcudbright.



IN view of the possibly rapid destruction of the megalithic remains connected with ancient places of sepulture, so frequently regarded as convenient quarries, I have, in the following article, recorded the site and supplied a description and diagrams of every such relic as in my wanderings through the Stewartry came under my observation. The record is but tentative; and there can be small reason to doubt that quite as interesting stone coffins as the few here noted might be found exposed and uncared for on many another lonely hill-side, were diligent search made.

From the quantities of small stones remaining in disorder around all the examples adduced, with two exceptions (both on Glenquicken Moor, figs. 14 and 15), it is evident that these square or oblong structures were originally covered by cairns; in many of them nothing now remains but the sub-structure. What feeling prompted the cairn-destroyers to leave the stones forming the grave after its contents had been removed need not be here enquired into, and



at what date the destruction of any particular kistvaen took place is a point perhaps best left in obscurity; but it may as well be borne in mind that the destruction of the majority, for purposes of dike-building at any rate, could not have been prior to 1743, at which date the uplands of the Stewartry began to be fenced with dikes. To what a recent date the vandalism of the tenant

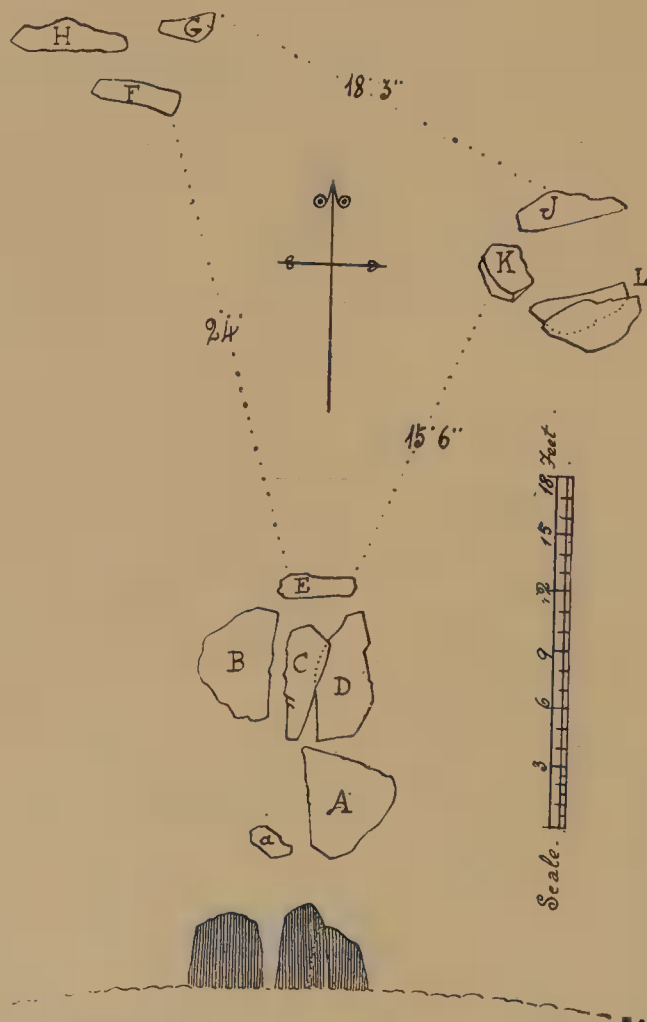


Fig. 1.—Kistvaens at Cairnderry, Minnigaff. Plan and Elevation.

farmer reached is proved by the fact of the removal of several stones from the circle on Drummore in Kirkcudbright parish in 1867 or 1868.

Many cairns yet remain in a half rifled condition; but only those in which enough displacement of its stones to disclose the kistvaen proper has been effected are described in the present article.

It was hardly practicable to make all the diagrams to one



uniform scale; I have, therefore, appended a scale to each, and shown the general bearings of the structures in the usual manner.

1. *Cairnderry*.—This is the most northerly group known to me in the Stewartry. The farmhouse is near the borders of Ayrshire, on a bleak moorland; and beyond it about half a mile, and on its east, so close to the road as to arrest the eye of the most unobservant pedestrian, stand the three huge kistvaens, a plan of which I give in fig. 1. Much destruction of the cairn itself has occurred, but, so far as measurement is still possible, I ascertained the extent of this cairn to have been fully 93 ft. north and south, and 84 ft. east and west, the rim-stones forming its boundary being still here and there discernible. About 30 ft. within its southern edge stands the first great stone of the central interment (A on plan). Close to it is a small stone (a), evidently



Fig. 2.—Kistvaen at White Cairn. View from the east.

moved out of its place, as from its shape and size it probably filled up the lower end of the grave. Between stones B and D, both very large and weighty, the lid-stone C has slipped down on its edge and rests against D. It is 6 ft. long by 4 ft. 2 ins. wide. Eighteen inches beyond this, and at right angles, is the headstone E, measuring 4 ft. by 1 ft. The whole length of the structure of this grave is 15 ft., and its extreme breadth 9 ft. 6 ins.

At a point 24 ft. in a slightly north-west direction, is a prominent stone, F, which, with its opposite one, G, forms the inner end of a second grave, which is about 10 ft. long up to the outer edge of H. This grave is close to the very rim of the cairn, as large earth-fast stones there still *in situ* prove. The grave on the north-east also consists of three side stones (J, K, L) and its lid-stone, which, when the grave was opened, has been tilted up and partly over its south support. In addition to these megalithic sepulchral remains, five great boulders still *in situ* mark the limit of the western arc of the cairn.

On the lid-stone of the central grave there are several rows of deep oval cup-hollows, quite deceptively like the artificial cup



cuttings when viewed from a few yards' distance and under a favourable light. I was satisfied, however, on a close inspection, that they are due purely to natural causes.

2. *White Cairn, Glencaird*, is on Drumlawantie Moor, 400 ft. above sea level, and distant only three-quarters of a mile south from another but totally untouched White Cairn. My sketch (fig. 2) shows this interesting relic of ancient interment as seen from the east. The general dimensions over the curve of this much spoilt cairn are 60 ft. north and south, and about 53 ft. east and west, the kistvaen being almost exactly in the centre, and, I should say, nearly on the level of the ground, and lying due north and south. In the plan (fig. 3) the two large slabs, A and B, represent the lid-stones, but the other four are earth-fast stones set up on edge, and forming the now uncovered portion of the grave.

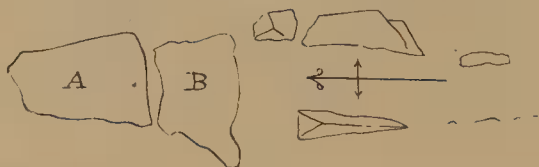


Fig. 3.—Kistvaen at White Cairn, Glencaird.  
Plan and view from the west.

The view from the south (fig. 4) makes this clearer, and shows the entire length of the open part, and the two broad cover-stones at the end still in place.



Fig. 4.—Kistvaen at White Cairn.  
View from the south.

The arrangement and dimensions (see fig. 4a) of the stones forming this grave are as follows: The north end of the lid-stone is supported by a single upright 2 ft. 3 ins. high, 1 ft. 2 ins. thick, and tapering from a base 2 ft. 8 ins. in breadth; the west stone nearest this is a bulky rounded block 6 ft. 8 ins. in length, 2 ft. 2 ins. in breadth, and 2 ft. 6 ins. in height, but no part of it actually supports the cover; the next, an upright squarish stone, measures 3 ft. by

2 ft. 6 ins., and is only from 7 ins. to 10 ins. thick. The third stone on the west, which supports the south lid-stone, measures 5 ft. 4 ins. at the base, 4 ft. 6 ins. along the top, and is 2 ft. 6 ins. high.



The east side cannot be measured except from within the kistvaen. It consists of two very large stones (see fig. 5), one over 7 ft. long by 3 ft. wide, and the other 6 ft. long, with smaller stones packed in among the interstices. The present height of this interior wall is 3 ft. 10 ins. Masses of the small stones forming the original cairn prevent examination of the entire surface of the

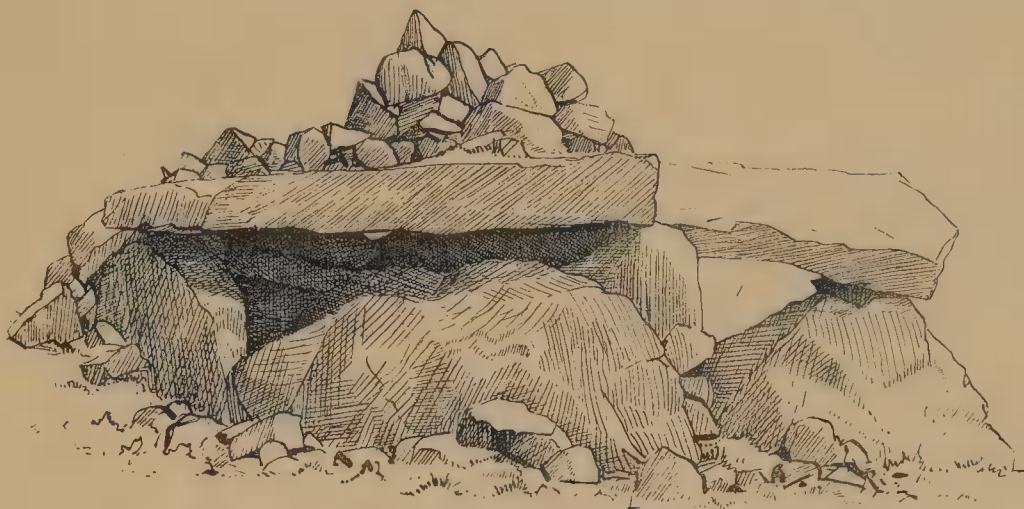


Fig. 4a.—Kistvaen of the White Cairn, Glencaird. View from west.

two lid-stones, but their respective dimensions are sufficient evidence of their bulk and weight. The sharp point of the southern lid-stone is an apparently needless feature, and one would think, might have been easily disposed of; but the point happens to be 1 ft. thick, and is the stoutest part of the stone. Any hasty



Fig. 5.—East side of interior of White Cairn, Glencaird.

attempt, therefore, to knock it off, so as to square the stone, would probably have shattered the stone itself. The extreme dimensions of this kistvaen are 26 ft. by 9 ft. Around it, but mostly on the south and south-east, there are numerous small heaps of stones, many of them completely overgrown with grass, and also remnants of walls. All these are indicated on the Ordnance Map.

3. *Blair's Croft, Kirkmabreck*.—This is marked on the Ordnance Map on the 400 ft. contour-line, a quarter of a mile north-west of the Pulwhat Burn, and about a mile north of Creetown Station. Within a low grassy mound of deeply embedded stones, three large stones of a nearly central kistvaen remain (figs. 6 and 7). The extreme length of the grave, which is placed north-east and south-west, is 9 ft., and its breadth 7 ft., and the cairn is about 50 ft. in diameter.

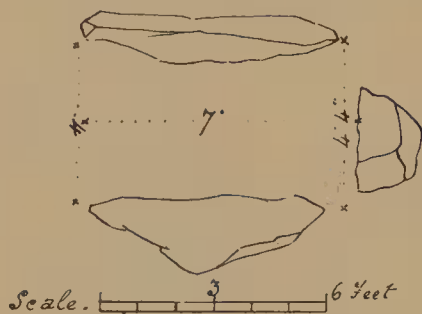


Fig. 6.—Plan of Kistvaen at Blair's Croft, Kirkmabreck.

4. *Bagbie, Kirkmabreck*.—Although there is no defined kistvaen exposed on this site, yet the stones are so intimately connected with a cairn, as I think, to justify the conclusion come to on the spot, that the remains are sepulchral. The site, three quarters of a mile north-east of the farm, almost

touches an old road running west, and is not many yards north of the Standing Stone, which is important enough to be marked even on the 1-inch Ordnance Map. Outside the north base of this low green mound, rimmed with stones of large size and crowned

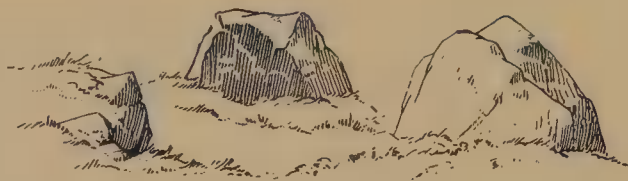


Fig. 7.—Sketch of Kistvaen at Blair's Croft, Kirkmabreck.

with one massive block, are four earth-fast stones (A, B, C, D on plan, fig. 8). Two others (E, F) stand nearer the cairn, while a seventh is prominent above the rim on its north arc. In the plan only the better defined half of the cairn is shown. The stones are drawn to scale, and their respective heights are:—A 1 ft. 3 ins., B 1 ft. 3 ins., C 1 ft. 6 ins., D 1 ft. 8 ins., E 2 ft. 3 ins., and F 2 ft. 3 ins. In the sketch (fig. 9) their appearance is shown from the east.

5. *Cairnholy, Kirkmabreck*.—Celebrated alike from its traditional associations with King Galdus and by reason of its megalithic proportions, this kistvaen stands, a most effective object between the heights of Cairn-harrow and the shimmering Solway, close to the steadings on a green knoll largely artificial and partly made



up of small stones. As may readily be seen from my plan and elevation (fig. 10), this structure is remarkably bold and well defined. Its ponderous lid-stone, a huge roughly circular slab of "whin," 1 ft. thick, is the largest in the Stewartry, measuring almost 9 ft. by 8 ft. Its headstone (A) stands 7 ft. 6 ins. above ground, while two great stones, 6 ft. to nearly 9 ft. long,

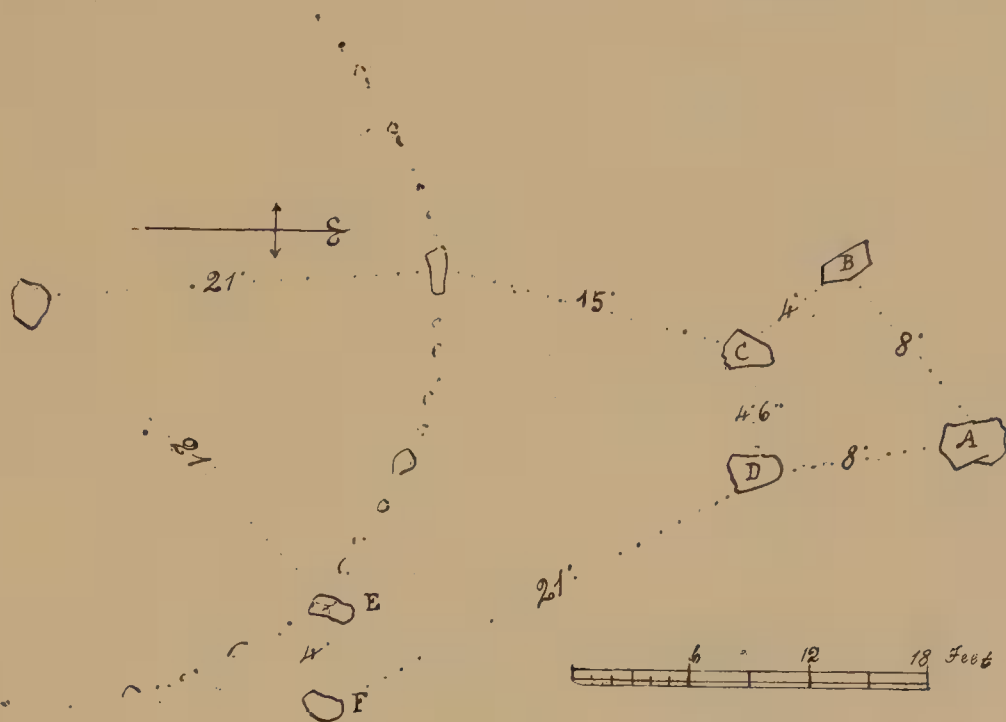


Fig. 8.



Fig. 9.

Bagbie Cairn and Stones. Fig. 8 Plan, and Fig. 9 Sketch from south-east.

form the long sides of the deep-laid kist itself, the bottom of which is between 4 ft. and 5 ft. below the underside of the lid-stone. The axis of the grave is north-east and south-west. The four stones which form the main grave (marked in dotted lines on the plan), do not uphold the lid, but reach scarcely above the surface of the ground; the actual supports being a

thick pyramidal stone at the south-west, 3 ft. high, and two others at the opposite end. The two prostrate slabs (B and B') have been moved out of what seem to have been their original places, between the tall headstone and the stone marked D. If here, they would have formed the side of a second grave—not below the ground—which the two long stones E and F completed. The two diameters of the mound, on which or in which these graves were built, are shown in fig. 11.



Fig. 10.—Kistvaen and Standing Stones at Cairnholy, Kirkcudbrightshire.  
Plan and view from north-west.

6. *Sandy Brae, Cairnholy*.—The striking group of tall stones shown in the sketch (fig. 12) confronts the pedestrian on turning the corner of the road leading up to the farm from Kirkdale Bridge. It is about a bowshot distance, nearly south of “King Galdus’ Tomb” just described; and, though occupying a less conspicuous position, its numerous and prominent stones invest it, at least in the eyes of the antiquary, with equal importance and interest.

The stone furthest on the right in the sketch stands barely within the rim of what was once the cairn (see group B on plan, fig. 13), enough of which remains (spite of the cross-dike on the north) to prove that it must have measured about 120 ft. in length east and west, and between 96 and 100 ft. north and south. It will be noticed that the principal interment follows this direction,



its length lying due east and west (group A). Nine stones still stand *in situ* here, a tenth (one probably of a set of four or five which originally covered the grave) having been lifted on to the side stone on the north. The extreme dimensions of this grave are 18 ft. by 6 ft.; the space thus measured including a double interment, the more easterly being that from the two tall head-stones (H H), which are 7 ft. high, to E, and the other between

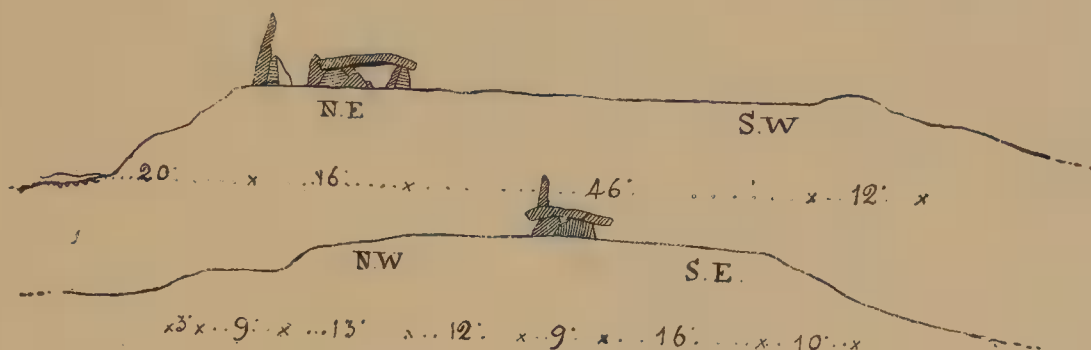


Fig. 11.—Cairnholy. Sections of the mound.

E and F. I think there is sufficient evidence, however, in the position of many of the other stones to show that there were two more interments within this part of the cairn (groups C and B). The large flat stone at B (shaded in diagram) looks distinctly like the cover of a grave, the only two now extant stones of which are those standing close to it with a small one between. All the



Fig. 12.—Kistvaen and Standing Stones at Sandy Brae, Cairnholy.  
View from south-west.

stones in the plan shown in outline are solid, earth fast, and prominent stones; their respective heights above ground are as follows:—The most northerly stone on the rim of the cairn is 6 ft. high, that south-east of it 3 ft., and its opposite and smaller stone 4 ft. Of the principal central grave, stone F is 4 ft. 3 ins.; the north and south side-stones 1 ft. 3 ins.; E is 3 ft.; the two short side-stones next in line each 3 ft., and the next 3 ft. 4 ins. The large, slightly shaded stone, east of H, is nearly flat. In

group B, the small pentagonal stone is 3 ft., and the two large ones below each 4 ft., the last one being distinctly pyramidal.

7. *Glenquicken Moor*.—The lonely and exposed grave at this place occupies the summit of a rising ground within 150 yards or so of one of the three so-called stone circles, marked on the Ordnance Map as having stood west of the Englishman's Burn. It is not

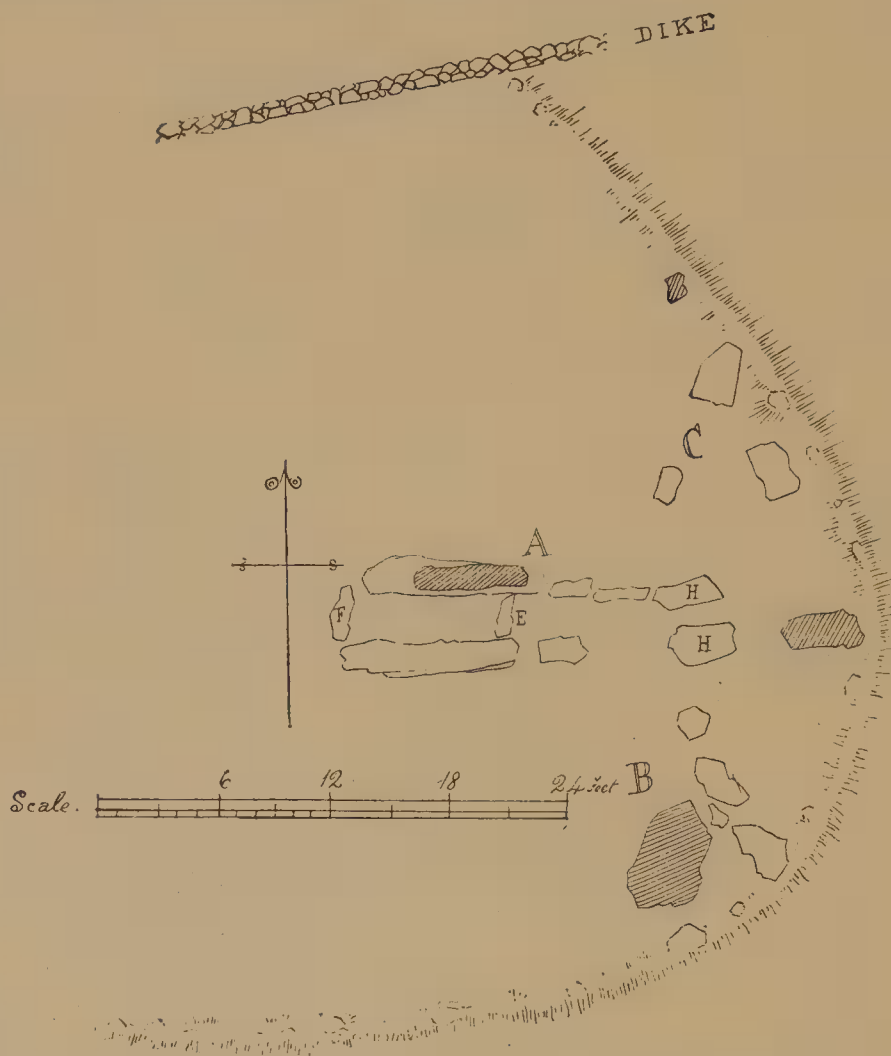


Fig. 13.—Kistvaen and Stones at Sandy Brae, Cairnholy. Plan.

connected with any of them, nor is it the centre of anything that now looks like the remains of a cairn. It consists of four large supporting stones, and a cover which measures 5 ft. 9 ins. by 3 ft. 1 in., the upper edge of which is 1 ft. 11 ins. above ground; and its surface, being rather soft, has afforded excellent space for the village boys to carve geometrical and other designs upon. Fig. 14 represents this Kistvaen from the south.



8. *Near Cairnywanie, Glenquicken Moor.*—The remains of a large cairn can be seen on the north of the old Military Road, about 300 yards east of the little bridge over the Englishman's Burn. Fairly high up on the moor, and about three hundred yards north-east of Cairnywanie, stands a thin broad slab of friable whinstone pointing north-west and south-east, 3 ft. 6 ins. above ground, at the

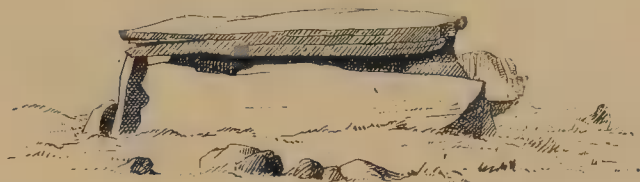


Fig. 14.—Kistvaen on Glenquicken Moor. View from south.

base 3 ft. 5 ins. wide, at the top 3 ft. 4 ins., and about 6 ins. in thickness. Above it, some twenty feet higher, and forty yards away east-north-east, is a large recumbent stone, one of four stones lying very close together (see A in plan, fig. 15). Though very heavy, massive, and earth-fast, these stones, when examined on

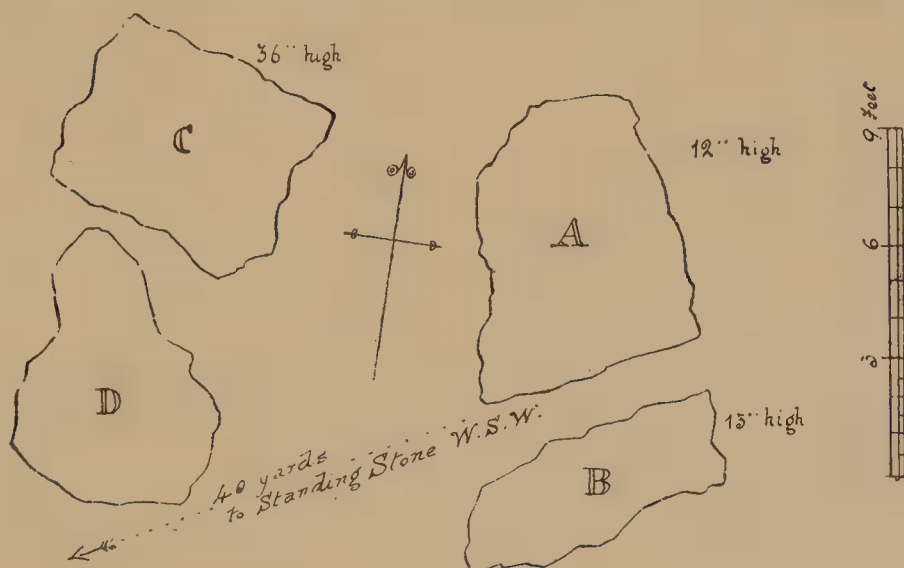


Fig. 15.—Stones near Cairnywanie, Glenquicken Moor. Plan.

the spot, have a curiously artificial appearance, which it is not possible to give an idea of in the diagram, and I believe my inference is correct that they are the remains of a kistvaen.

9. *Cairntosh, Twynholm.*—At an altitude of 1,050 ft., and crowning the apex of a hill, are the remains of a cairn, 60 ft. in diameter; great quantities of its stones having been removed. The structure

of part of its kistvaen, nearly central, appears as shown in the drawing (fig. 16), the general dimensions of the stones being about 3 ft. to 4 ft. in length by 1 ft. 8 ins. or so above ground. The interior of the grave measures about 6 ft. by 3 ft.

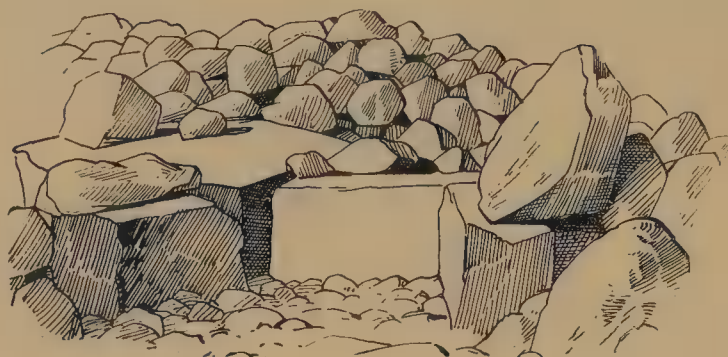


Fig. 16.—View of Kistvaen at Cairntosh, Twynholm.

10. *High Barcaple, Tongland*.—On a field a little north and west of the mill dam is a low, partly grass-grown and stony mound, a hitherto untouched cairn. Nearly 90 ft. south-west of this is the very stony site of a second cairn, having in its centre, which

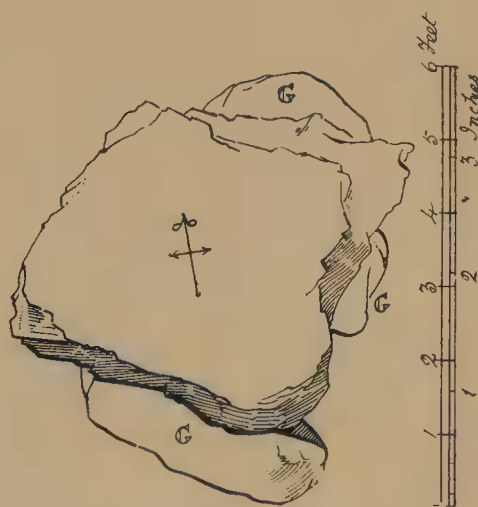


Fig. 17.—Plan of Kistvaen at High Barcaple.

is slightly hollow, the kistvaen shown in the plan (fig. 17). The lid-stone is not of the ordinary "blue whin," nor is it "porphyry," but of a fine-grained grey-blue stone unlike any in the district known to me, very smooth and extremely hard, but weathered all over its upper surface slightly, but distinctly, with a pattern of flowing lines more resembling the impression a huge frond of seaweed would make than anything else, purely a natural formation, but of its kind unique. In

diagonal breadth the lid-stone measures 6 ft. 5 ins. by 5 ft., and its north-east edge is a good deal broken. The three stones supporting it are granite boulders. At about 4 ft. on the east and west are large earthfast blocks, possibly the remnants of a guarding circle of stones, as in the



Conchieton grave presently to be described. The height of the supports varies from 10 ins. to 1 ft. 6 ins., and the space between them is full of small stones. The cairns are each 60 ft. in diameter.

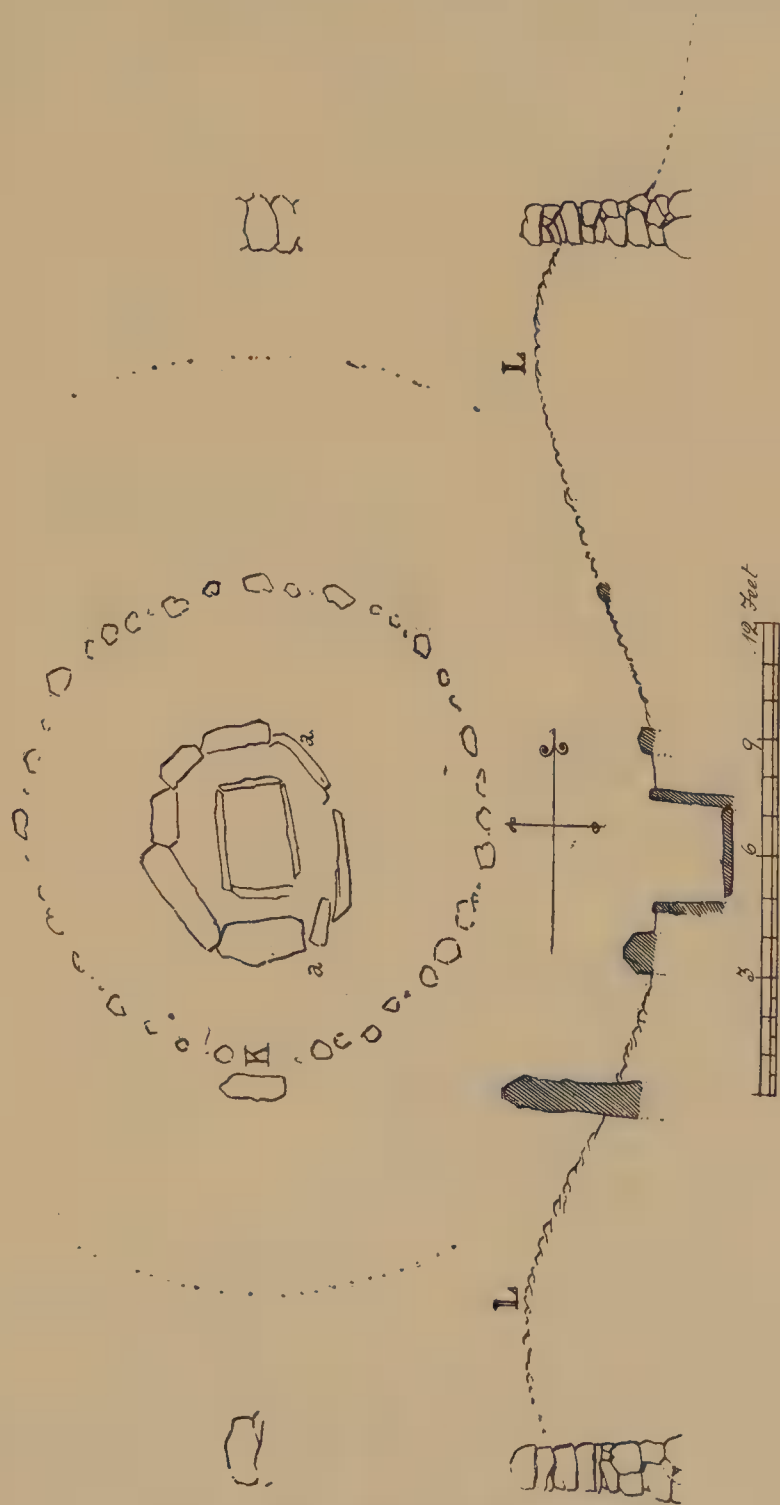


Fig. 18.—The Grave, Conchieton, Borge.

II. *Conchieton, Borgue*.—The excavation of the cairn here, in a field a little to the north-east of the farm, the spot being locally known as "The Grave," was carried out with commendable care in the year 1844 by Mr. Gordon, then proprietor of the farms of Conchieton and Standing Stone. I was indebted to his widow for the following particulars respecting it: Fifty years ago it was simply a green mound; Mr. Gordon had the thin covering of

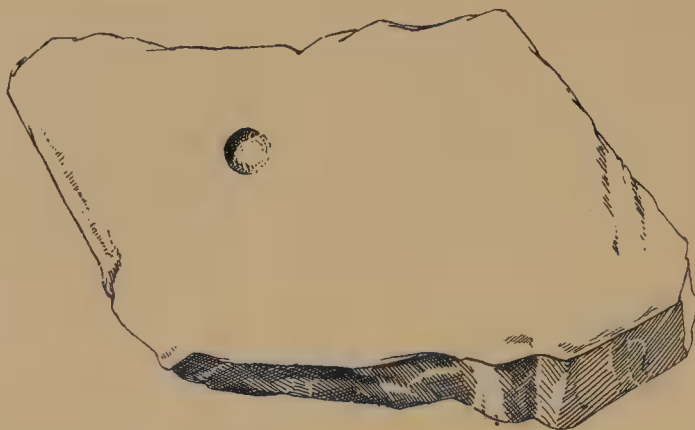


Fig. 19.—Stone with cup-mark in the Grave, Conchieton.



Fig. 20.—Stone with cup-mark in the Grave, Conchieton.

earth and grass removed, then the stones, all by hand, till in the centre there was disclosed the interesting structure which I have drawn in fig. 18. In a careful search made on removing the flat stone which covered the grave, nothing whatever was found "except a handful or two of brown and decayed bones." I ascertained from Mrs. Gordon that the upright stone on the south, a sort of



head-stone, was there on its present site when the cairn was opened. (See K on plan, fig. 18.) The site of this interesting and well-preserved pre-historic place of burial is sufficiently clearly marked at present by an enclosing circular dike and its roundel of trees, and a luxuriant undergrowth of ivy. The present height of the sides of the cairn above the level of the field is about 4 ft., and the depth in the centre to the stone forming the bottom of the kist is 5 ft. 2 ft. 10 ins. from the stone K inwards is the projecting

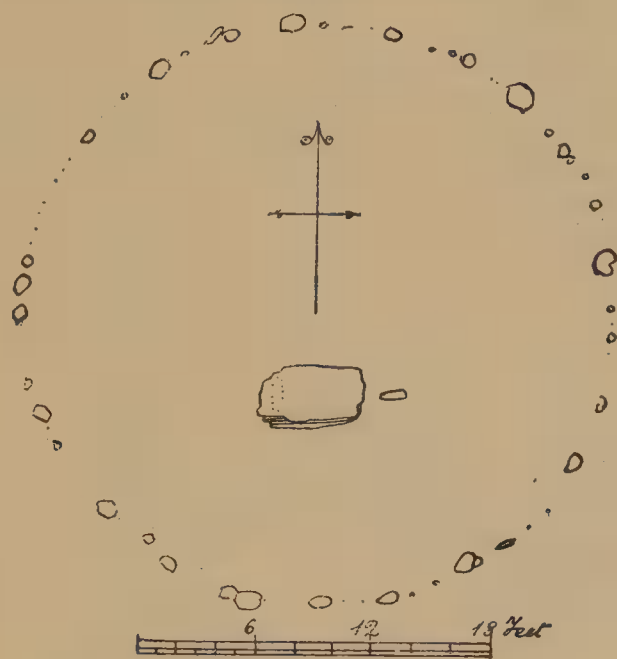


Fig. 21.—Kistvaen and Stone Circle at Cauldside, Anwoth.

upper edge of one of the eight stones forming the oval guarding group, all of which (excepting *a* and *a*) are earth-fast. The two diameters of this broad oval are, north and south 4 ft. 8 ins., and east and west 4 ft. 4 ins. Within this is the kist itself, which is composed of four stones, and measures 2 ft. 9½ ins. by 1 ft. 8 ins.

I have attempted to show this grave in section, but the levels were not worked out by instruments. A string fastened to trunks of trees at the level of the mound (L L in sectional view) and made horizontal, gave me the means of ascertaining the depth of the grave by dropping a plumb line; and all the other dimensions were carefully made with a tape. On each of two loose thin slabs, possibly parts of the lid-stone, is a cup-mark, and on the perpendicular inner face of the side-stone of the grave on the west there is a similar cup-mark. The first two are shown in figs. 19 and 20.

At the foot of the head-stone K—it is but right to add—a large slab has been placed so as to form a seat. This may have formed the lid of the grave. It is, of course, omitted in the plan and section.

12. *Cauldside, Anwoth*.—The remains here, on a bleak moorland 437 ft. above sea-level, and on the north of Cairn-harrow, consist of a stone circle, a cairn, and the rim-stones of a small cairn, from which all the small stones were removed some forty years ago and built into an almost contiguous dike. There is no record, so far as I know, of the existence of any other interment than the one now remaining, which is peculiar in being placed so far out of the centre. Its structure consists merely in several small supporting stones and a large cover-stone measuring 5 ft. 3 ins. by 3 ft. (see



Fig. 22.—Standing Stones of Newton, Anwoth.

fig. 21). A small earth-fast stone stands to the east close to the grave.

13. *The Standing Stones of Newton, Anwoth*.—Under this popular title and map-name is included a group of upright stones, tall and rather slight, three of which are nearly perpendicular, and one fallen partly against its fellow. They each mark the corner of what I believe is an unopened kistvaen, the covering-stone of which, so far as measurement is possible for grass and other impediments, lies flat on the ground 3 ft. 10 ins. north and south by 1 ft. 5 ins. east and west. Between the bases of the two upright stones at each end is a head-stone and foot-stone (see fig. 22). The extreme dimensions are 8 ft. by 4 ft. The head-stone, only a few inches above ground, measures 2 ft. 1 in. by 1 ft.; the foot-stone 3 ft. by 1 ft.; the north-west stone stands 4 ft. 6 ins. high and is 1 ft. 7 ins. by 9 ins. in girth; the north-east stone, a



good deal out of plumb, 4 ft. 6 ins. by 1 ft. 3 ins. by 8 ins.; the prostrate stone 5 ft. 10 ins. by 1 ft. 10 ins. by 1 ft. 3 ins.; and the south-west stone 5 ft. by 1 ft. 7 ins. by 11 ins. All the stones are undressed natural slabs, such as may be obtained from the stony hill-side near Laggan by a farmer in need of a not too shapely lintel for his doorway.

14. *High Banks, Kirkcudbright.*—Before the opening up of the two cairns on the Woodfield in April, 1890, there was discovered, on part of the same ground, a Kistvaen placed simply in the earth without any cairn or other distinguishing feature. The drawing I made on visiting the spot a few days later shows this grave to have been made of five stones, placed as in the plan, fig. 23, a sixth forming the bottom. The lid-stone, a very irregular and rough one, measures 3 ft. by 2 ft. 2 ins. The depth varies from 1 ft. 6 ins. to 1 ft. 2 ins.

In this grave were found the skull of a man with the pre-molar teeth perfect, and a clay urn of the drinking-cup type. In the *Proceedings Soc. Ant. Scot.* for 1890-91, at p. 24, the late Mr. George Hamilton describes the discovery, and gives a drawing of the urn.



Fig. 23.—Kistvaen at High Banks, Kirkcudbright. Plan.

15. *Coltart's Cairn.*—In Southwick, a few yards west of the loaning that leads to Heugh o' Laggan, there was a cairn called Coltart's Cairn. When I saw the remains in May, 1892, there were large rim-stones on the circumference of a stony site 45 ft. wide; and I was informed by the tenant of Heugh o' Laggan that three summers previously this cairn had been opened by some gentlemen visitors, that a kistvaen rudely formed of granite boulders occupied its centre, and that bones were found, which quickly crumbled away on exposure to the air. The remains lay nearly east and west.

16. *Slewcairn.*—This place is also in Southwick, but 675 ft. above sea level, on a wild moorland full of traces of cairns. The remains here consist of two peculiarly built graves, each 9 ft. long by 6 ft. wide, the stones being placed transversely (see plan, fig. 24). They both lie within the north-west arc of the cairn, one being close to the rim-stones. The stones forming these graves stand 2 ft. above ground. The large roundish hollow nearer the centre of the cairn has been made by digging into it; there are two

or three large slabs lying in it, which may be all that is left of a kistvaen, but there are now no indications of structure at this spot. Mr. McKerrow informed me that, at any rate for the



Fig. 24.—Remains of Cairn and Graves at Slewcairn, Southwick.

last seventy years, not a stone has been touched in this cairn, the two diameters of which are 99 and 65 ft.

In the list appended, the figures in the second column indicate the proximate level diameters (in feet) of the cairns, the first



measurement being always north and south; in the third column are the dimensions of the graves measured within their side and end stones; in the fourth is a statement of the probable number of interments, a feature not in all cases admitting of certainty; and in the last column, the position of the kistvaen relative to the form of the cairn and its position by compass are stated. Thus it will be seen that, out of the sixteen examples described, seven lie due north and south, five lie east and west, and the rest at various degrees off the main cardinal points.

FRED. R. COLES.

LIST OF KISTVAENS IN KIRKCUDBRIGHTSHIRE.

Number and Name.	Diameters of Cairn in feet.	Size of Grave.	No. of Interments.	Position of Kistvaen.
		ft. in.    ft. in.		
1. Cairnderry ..	93 by 84 {	12 9 by 3 0 9 0 „ 2 6 5 6 „ 3 6	Threc. {	Central. N. and S. E. and W. S.W.W. and N.E.E.
2. Glencaird....	60 „ 53	26 0 „ 3 6	Several.	Central. N. and S.
3. Blairscroft ..	50 „ 50	7 0 „ 3 6	One.	Central. N.E. and S.W.
4. Bagbie ....	42 „ 42	—	—	? Outside the Cairn.
5. Cairnholy....	94 „ 70 {	5 3 „ 3 0 6 3 „ 4 6	Two. {	Both on N.E. arc. N.E. and S.W.
6. Sandy Brae ..	100 „ 120 {	7 6 „ 2 6 7 6 „ 2 0 6 0 „ 3 0 7 0 „ ?	Four. {	On E. arc. E. and W. (two). N.W. and S.E. (two).
7. Glenquicken Moor	(No Cairn.)	5 0 „ 3 0	One.	E. and W.
8. Near Cairnywanie	(No Cairn.)	12 0 „ 5 0	? One.	N. and S.
9. Cairntosh ....	60 by 60	6 0 „ 3 0	? One.	N. and S.
10. High Barcaple	60 „ 60	4 6 „ 4 0	One.	Central. N.E. and S.W.
11. Conchieton ..	46 „ 46	2 9½ „ 1 8	One.	Central. N. and S.
12. Cauldside....	30 „ 30	4 6 „ 2 6	One.	On S. arc. E. and W.
13. Newton .....	(No Cairn.)	3 10 „ 1 5	Unopened.	N. and S.
14. High Banks..	(No Cairn.)	2 9 „ 1 7	One.	N.N.E. and S.S.W.
15. Coltart's Cairn	45 by 45	? 4 0 „	One.	N. and S.
16. Slewe cairn....	99 „ 65	9 0 „ 6 0	At least Two.	N. and S. and N.W. and S.E., both in N.W. arc.

## The Stourhead Collection in the Wiltshire Archæological Society's Museum at Devizes.



NO part of England has yielded such a rich harvest of British antiquities to the excavator as the barrows of the southern half of Wiltshire, and more especially of the district immediately surrounding Stonehenge, yielded to the researches of Mr. Cunnington and Sir Richard Colt Hoare between the years 1794 and 1810. The results of their excavations are recorded in the two fine volumes of *Ancient Wiltshire*, and the objects discovered, after remaining at Stourhead from 1818 to 1878, were then transferred to the Museum of the Wiltshire Archæological Society at Devizes, at first on loan, but afterwards becoming, by purchase, the property of the Society.

This remarkable collection is by no means so well known as it should be, for few, if any, local museums in England can boast of a series of objects of such importance in illustrating the art and civilisation of the Bronze Age. Up to the present time, however, the comparative inaccessibility of Devizes, and the absence of any description or illustrations of most of the objects themselves, except in the pages of the *Archæologia*, and in the splendid, but scarce, and costly volumes of Sir R. C. Hoare, have, to some extent, prevented the archæological public from becoming acquainted with them.

It is in the hope of making known more widely the existence of these remarkable objects, many of which are unique of their kind, and are not to be matched, either in the British Museum or in any other collection, that the Wiltshire Society has gone to the expense of issuing a full and complete catalogue of the collection,<sup>1</sup> with one hundred and seventy-five illustrations, some of which are reduced from Hoare's plates, whilst others have been drawn specially for this catalogue from objects never figured before.

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<sup>1</sup> The Catalogue of the Stourhead collection, price 2s. 6d., may be obtained from Mr. D. Owen, Long Street, Devizes.



The Wiltshire barrows are unusually rich in ornaments of gold and of amber; in daggers and knives of bronze, more especially in the finer forms of the true dagger as distinguished from the knife dagger, and in some forms of sepulchral pottery found rarely, if at all, out of the county.

The Bronze Dagger and Knife blades in the collection are some forty-five in number, varying in size, from the small knife, two or three inches in length, to formidable weapons nearly a foot long.

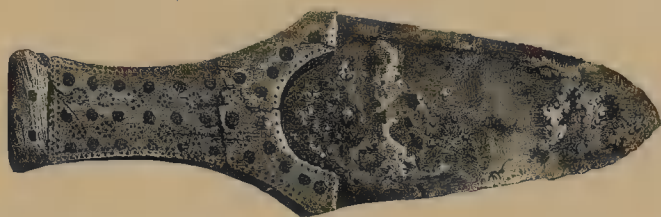


Fig. 1.—Bronze Dagger Knife with Wooden Handle, from Brigmerston, Barrow 24. Scale,  $\frac{1}{8}$ .

Of the "Dagger Knives," regarded by Sir John Evans as the earlier type, with broad flat, thin, and plain blades, there are several good examples, though they are not so frequently found in Wiltshire as they are in Yorkshire and the North of England. The most notable specimen (fig. 1) retains the bone pommel of

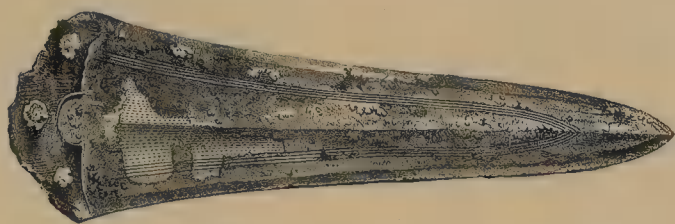


Fig. 2.—Bronze Dagger from Winterbourne Stoke, Barrow 15. Scale,  $\frac{1}{8}$ .

the handle and the thirty rivets by which the handle was fastened—the wood of the handle itself having been carefully restored from a drawing made of the original before it fell to pieces.

The weapons most characteristic of the South Wiltshire barrows are the finely-formed true Daggers of heavier make, with straight or slightly leaf-shaped blades, strengthened by a considerable mid-rib or ridge in the centre. They are generally ornamented with three or four parallel lines following the outline of the blade, and the centre is often pounced with small dots. The blade, which in some cases retains in part the original polished golden surface

of the bronze, has been fastened to the handle, as a rule, by three or four rivets. Fig. 2 is a good example of these blades from a barrow at Winterbourne Stoke.

Fig. 3, of which the locality is unknown, is of a peculiar swan-bill shape, and it has been suggested that it is formed from a broken "rapier."



Fig. 3.—Bronze Dagger of swan-bill shape—Locality unknown. Scale,  $\frac{1}{2}$ .

Of the handles of these weapons the Bone Pommels have been preserved in three instances (fig. 4), whilst a very small portion of the remarkable handle of a long straight-edged blade 10 $\frac{5}{8}$  in. long, with a small tang, is also preserved. When first found, the



Fig. 4.—Bone Pommel of Dagger Handle from Winterbourne Stoke West, Barrow 8. Scale,  $\frac{1}{4}$ .

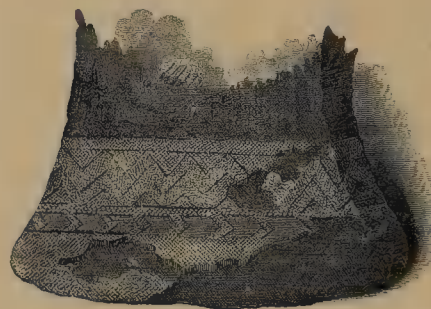


Fig. 5.—Wooden Dagger Handle ornamented with gold pins, from Normanton Bush, Barrow 158. Scale,  $\frac{1}{2}$ .

sides and end of the wooden handle were covered (fig. 5) with an ornament formed by thousands of minute gold pins set closely side by side. (A similar handle, with bronze pins, was found by Canon Greenwell in Yorkshire. *Brit. Barrows*, 156.)



Fig. 6.—Bronze Awl with Bone Handle, from Winterbourne Stoke, Barrow 16. Scale,  $\frac{1}{4}$ .

Of Bronze Awls or Prickers, tanged to be set in a handle, there are over thirty in the collection, varying from about 1 in. to

3 ins. in length. Of these, fig. 6 is still fixed in its well-made handle of bone, whilst another retains a portion of its handle of wood.

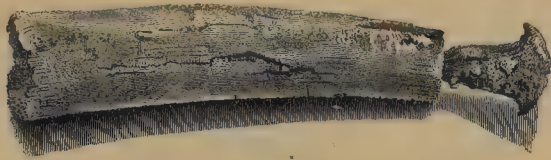


Fig. 7.—Bronze Chisel with Stag's Horn Handle, from Chidbury Hill, Everley, Barrow 2. Scale,  $\frac{1}{2}$ .

Of the Celts and Chisels found in the barrows the most remarkable is fig. 7, a small flat tanged chisel, measuring only  $1\frac{3}{4}$  ins. in length, still retaining its stag's horn handle, from a barrow near Everley.

There is one tanged "Razor" (fig. 8) and one small socketed spear-head, which, however, was not found with the original interment of a barrow.

Of Armlets and Bracelets there are several bangles of plain rounded or square bronze, as well as one of broad flat bronze deeply channelled on the surface, all of which are said to have been found in barrows near Lake, and are not part of the Stourhead collection. There is also the fine example of broad flat bronze, with belts of hatched ornament, illustrated in the *Archæologia* (xliii., 469, fig. 172).



Fig. 9.—Forked object of Bronze from Wilsford, Barrow 18. Scale,  $\frac{1}{3}$ .

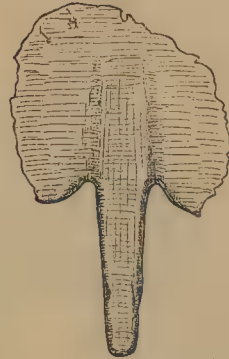


Fig. 8.—Bronze Razor from Rolleston Down Barrow. Scale,  $\frac{1}{2}$ .

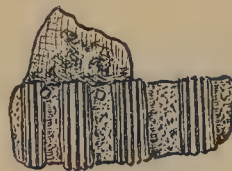


Fig. 10.—Bronze Lancet Blade set in piece of amber ornamented with gold fillets, from Normanton, Barrow 155. Scale,  $\frac{1}{4}$ .

A remarkable object, of which as yet no explanation has been suggested, is the fork-shaped article in bronze (fig. 9) found in a barrow at Wilsford, whilst the little bronze blade set in the side



of a piece of amber bound with fillets of gold (fig. 10), and called a "lancet" by Hoare, is also probably unique.

Amber, which is always of the deep red variety, though its surface is usually of a pale straw colour from decomposition, is very much more commonly found in the Wiltshire barrows than in those of the north of England, where jet appears to take its place. Great

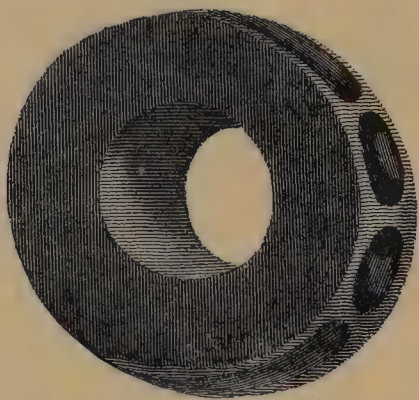


Fig. 11.—Pulley Ring of Kimmeridge Shale, from Woodyates, Barrow 9.  
Scale,  $\frac{1}{4}$ .



Fig. 12.—Jet Button—Locality unknown.  
Scale,  $\frac{1}{4}$ .

numbers of beads of this material, together with flat plates bored through transversely from edge to edge so as to form when strung together deep necklaces or collars, have been found in South Wiltshire. Of these, some of those illustrated in *Ancient Wiltshire* are now in the British Museum, whilst others are in the Stourhead collection.

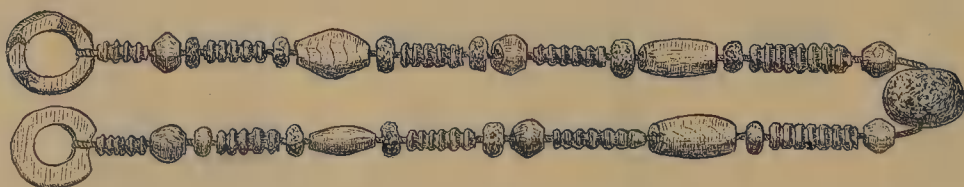


Fig. 13.—Necklace of Jet, Amber, and Glass Beads, from Upton Lovel, Great Barrow 6. Scale,  $\frac{1}{2}$ .

Of Jet, or rather probably of some bituminous shale, such as that of Kimmeridge—for Dr. Thurnam, who tested many of the objects in the collection, came to the conclusion that none of those from Wiltshire are of *true* jet, though they very closely resemble it—are various rings, buttons, and beads, the most remarkable of which are the curious "Pulley Rings,"  $1\frac{1}{2}$  ins. or 2 ins. in diameter

(fig. 11), with deep grooves and inter-communicating holes on their edges, found in barrows in association with the large flatly conical Buttons (fig. 12), the two together having apparently in some unknown way formed-a fastening for the dress.



Fig. 14.—Bone Tweezers from Stonehenge, Barrow 23. Scale,  $\frac{1}{4}$ .

Of other Beads the most notable are the long beads of opaque bluish green glass or paste, notched into several segments, sometimes as many as ten, of which several examples are seen in the necklace (fig. 13) of amber, glass, and jet beads from the great barrow at Upton Lovel. These beads have been found associated with cremated interments in Wiltshire, and less frequently in Dorset,



Fig. 15.—Bone Implement from Upton Lovel, Barrow 4.  
Scale,  $\frac{1}{2}$ .

but they appear to be very rare in other counties, and unknown on the continent; though it has been supposed that they were imported into Britain, and a Phœnician origin has been suggested for them.

Among the objects made of Bone there are several which seem to be Mesh Rulers, two which appear to be Wrist-guards, and four very neatly-made pairs of Tweezers (fig. 14), all of which, with others mentioned by Hoare, came from barrows which contained cremated interments.

Of the Pointed Implements (fig. 15), bored with a hole at the butt-end, nearly sixty were found in one barrow at Upton Lovel in association with several ground flint celts, a finely-shaped hammer-axe of diorite, and a single, small bronze awl, which proved that the interment, which would certainly



Fig. 16.—Ivory Hook  
from Normanton,  
Barrow 147. Scale,  $\frac{1}{4}$ .

otherwise have been considered to be of the Stone Age, was really no earlier than the time of the transition from Stone to Bronze.

In Ivory there are a few beads, buttons, and pins, and three curious hook-shaped objects (fig. 16), the use of which is unknown.

Dr. Thurnam (*Archæologia*, xliii.) mentions an ivory bracelet

of pre-Roman date; but this turns out to be simply the fragments of two curved incisor-teeth of the beaver. There are also seventeen large canine-teeth of wolves, ground flat each side and perforated so as to be strung as a necklace, precisely as North American Indians and other savage races wear the teeth or claws of animals at the present day.

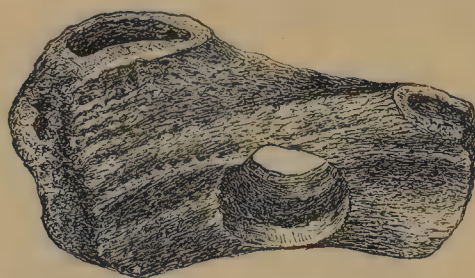


Fig. 17.—Stag's Horn Haft of Flint Implement (?), found near Cop Heap Hill Barrow, Warminster. Scale,  $\frac{1}{2}$ .

Fig. 17 seems to be a Stag's Horn Haft for a flint implement.

In Golden Ornaments of pre-Roman date the collection is especially rich, more of these having been found in Wiltshire than in any other part of England. All of them are of thin gold-leaf,



Fig. 18.—Ornamented Gold Plate from Normanton Bush, Barrow 158. Scale,  $\frac{1}{3}$ .



Fig. 19.—Gold Plate of Dagger Sheath from Normanton Bush, Barrow 158. Scale,  $\frac{1}{2}$ .

used as a plating over a core of wood or lignite, the ornament having been engraved on the core and showing through upon the gold. This ornament is generally a simple pattern of zigzag,



concentric, or cross-hatched lines, and there is no trace of soldering, all the joints being formed by the overlapping of the edges of the gold-leaf.

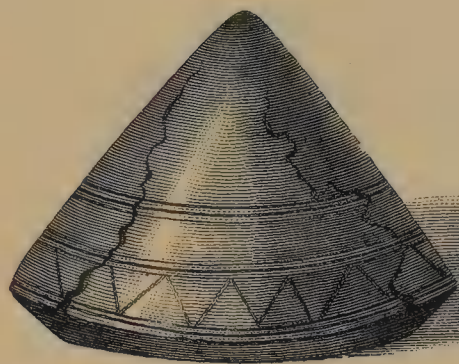


Fig. 20.—Conical Gold Covering of Lignite Button, from Upton, Golden Barrow. Scale,  $\frac{1}{4}$ .

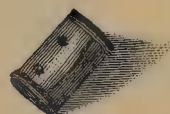


Fig. 21.—Gold Button from Upton Lovel, Golden Barrow. Scale,  $\frac{1}{4}$ .

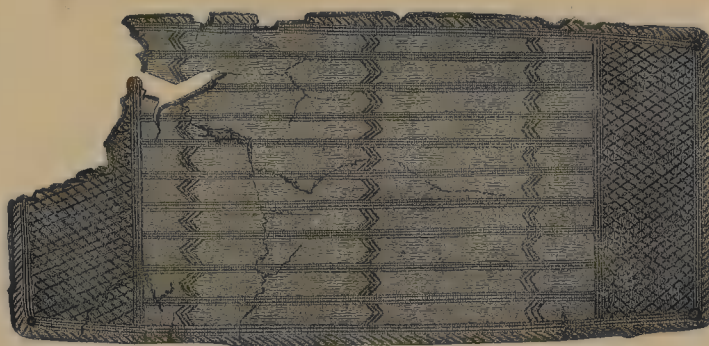


Fig. 22.—Ornamented Plate of thin Gold, from Upton Lovel, Golden Barrow. Scale,  $\frac{1}{2}$ .

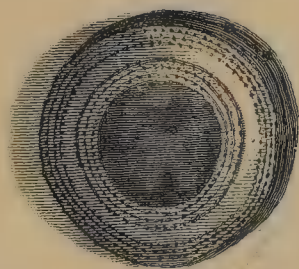


Fig. 23.—Circular Pendant of Amber and Gold, from Normanton, Barrow 155. Scale  $\frac{1}{4}$ .



Fig. 24.—Bronze Ornament from Normanton, Barrow 155. Scale,  $\frac{1}{4}$ .

The finest of the ornaments came from a barrow on Normanton Down, near Stonehenge, being accompanied by a stone maul and

a flat bronze celt. They consisted of the large lozenge-shaped ornament (fig. 18), measuring  $7\frac{1}{4}$  ins. by  $6\frac{1}{8}$  ins., which was, perhaps,

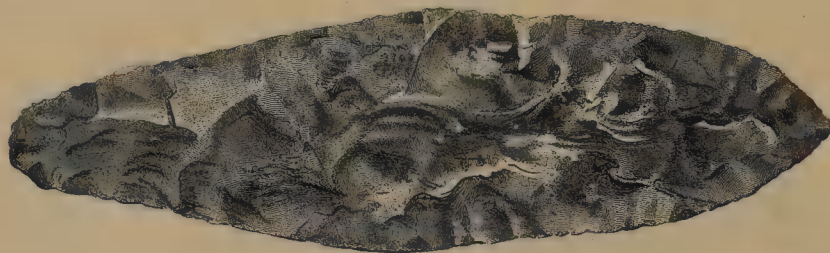


Fig. 25.—Flint Dagger from Stonehenge, Barrow 39. Scale,  $\frac{1}{2}$ .

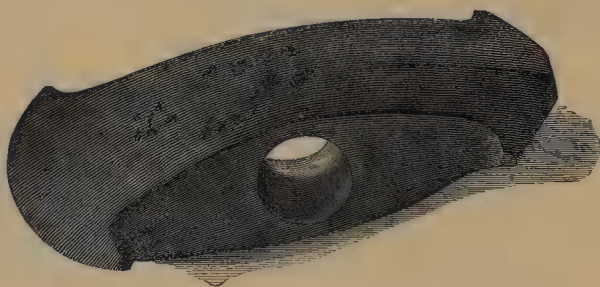


Fig. 26.—Diorite Hammer Axe from Upton Lovel, Barrow 4. Scale,  $\frac{1}{2}$ .

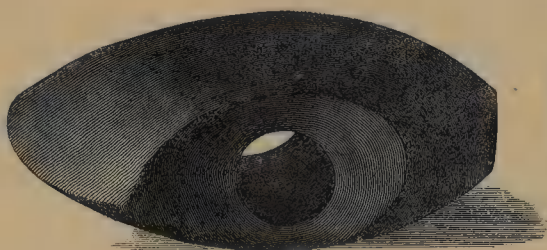


Fig. 27.—Hammer Axe of Volcanic Stone from Ashton Valley, Barrow 6. Scale,  $\frac{1}{2}$ .

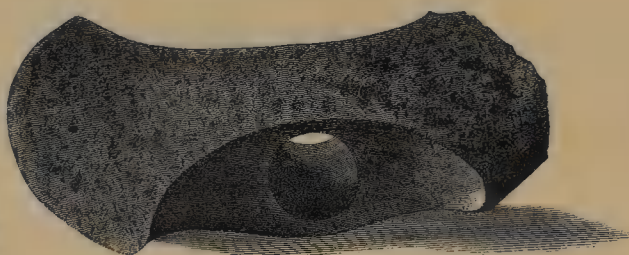


Fig. 28.—Diorite Hammer Axe from Ashton Valley, Barrow 8. Scale,  $\frac{1}{2}$ .

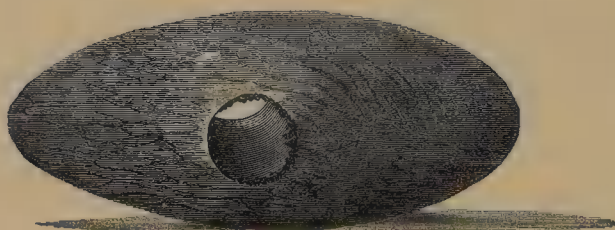


Fig. 29.—Hammer of Oolite from Normanton Bush Barrow. Scale,  $\frac{1}{2}$ .

a plate for the breast, a smaller specimen of the same shape, and the curious object (fig. 19), which it is possible may have belonged

to the sheath of the large dagger mentioned above, the handle of which was so marvellously wrought with minute gold pins.

The conical boss (fig. 20), the little drum-shaped buttons (fig. 21), of which thirteen were found, and the breastplate (?) of thinnest gold-leaf (fig. 22), all came from a barrow at Upton Lovel, in which they were associated with amber-beads, a small bronze knife dagger, and awl, and a fine example of the "grape cup." Other ornaments found in another barrow on Normanton Down are a pair of circular pendants for the ears, consisting of discs of red amber set in broad gold borders (fig. 23), and a curious little pair of bronze horns covered with gold (fig. 24).

There are many fine Stone Implements in the collection: amongst them may be noticed two broad-bladed daggers of flint (fig. 25), very accurately wrought, found in barrows not far from Stonehenge;



Fig. 30. —Slate Breastplate (?) from Sutton Veny. Scale,  $\frac{1}{2}$ .



Fig. 31. —Slate Wrist-guard—Locality unknown. Scale,  $\frac{1}{2}$ .

the hammer-axe of diorite (fig. 26) already mentioned; and two others of diorite and hard volcanic stone, very carefully shaped, (figs. 27 & 28), from barrows in the Ashton valley. The hammer, too (fig. 29), formed of an oolitic stone containing a fossil coral, found with the gold ornaments mentioned above, is remarkable as having apparently had its handle fastened in some way with bronze, traces of which still remain.

A plate of grey slate,  $4\frac{7}{8}$  ins. by  $2\frac{7}{8}$  ins. (fig. 30), bored with three holes at each end, seems too large for a Wrist-guard, and is called a "Breastplate" by Hoare. A similar but narrower plate is probably an Archer's Wrist-guard (fig. 31), to defend the wrist from the recoil of the bow-string. Of these there are two other examples in the collection.

Of the Whetstones, thirteen are more or less carefully shaped, with plain flat surfaces; whilst four are of a type which does not



seem to have been found in Britain outside Wiltshire, very similar to certain examples found in America, and there used for rubbing down the shafts of arrows, for which purpose these would be well suited. They are squarish pieces of coarse sandy grit, with their under side generally rounded to fit the band, and a straight deep hollow groove on their flat surface (fig. 32). Two of these from the Lake collection are now in the British Museum, and three others were found at Roundway.

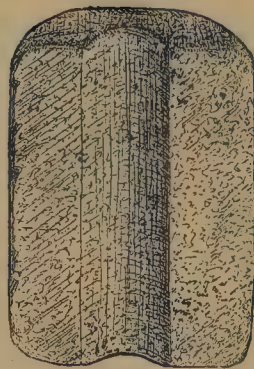


Fig. 32.—Grooved Whetstone from Wilsford, Barrow 18. Scale,  $\frac{1}{2}$ .

Of Sepulchral Pottery there is a grand series in the collection, the Cinerary Urns, of which there are sixteen, and the "Drinking cups," thirteen in number, being both of them remarkably fine (the "Food Vessel" which predominates in the north of England is almost absent in Wiltshire), but the "Incense" and other small cups are even more numerous, twenty-five or thirty in all, and some of them of types peculiar to the county.

The largest of the Cinerary Urns is that known as the "Stonehenge urn" (fig. 32), found in a barrow close to Stonehenge. This is one of the largest urns known, measuring  $22\frac{3}{4}$  in. in height and  $17\frac{1}{2}$  in. in diameter at the mouth. It is tub-shaped, with raised vertical ridges running down its sides from a similar transverse ridge below the rim. Fig. 34 is a small urn of the "overhanging



Fig. 33.—The Stonehenge Urn,  
1 ft.  $10\frac{3}{4}$  ins. high.

rim" type, remarkable for the excellency of its burning, and the skill and care with which its decorations of herring-bone, lozenge pattern, and cross hatching, all formed by impressing a finely notched piece of bone or wood on the clay, are worked. The majority of the urns are of this type, their decoration generally consisting of lines, chevrons, and hatchings of the impression of a twisted thong or cord. There are, however, several specimens of the "moulded rim" type, such as fig. 35, decorated with herring-bone pattern of

incised markings, and others with wide spreading mouths, such as fig. 36.

It is curious that the plain straight-sided urn commonly found in the barrows of Dorset seems almost unknown in Wiltshire.

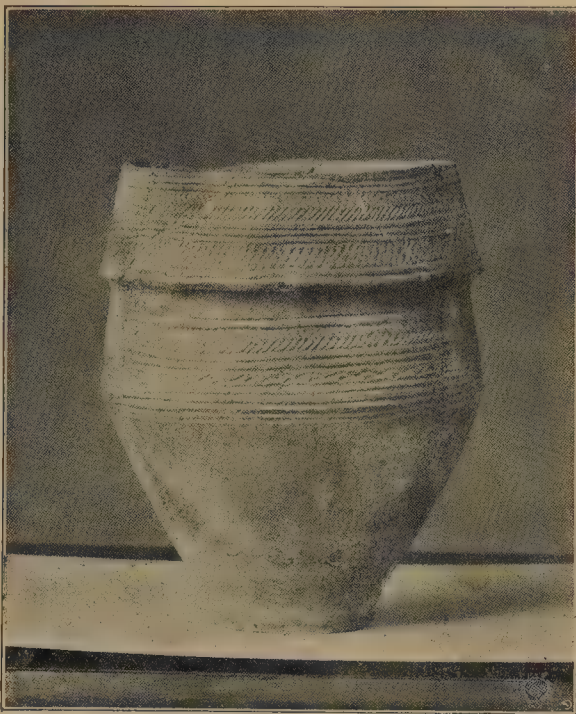


Fig. 34.—Finely Ornamented Sepulchral Urn from Normanton, Barrow 156.  $8\frac{1}{2}$  ins. high.



Fig. 35.—Cinerary Urn from Winterbourne Stoke, Barrow 42. Height,  $10\frac{1}{4}$  ins.



Fig. 36.—Cinerary Urn from Amesbury, Barrow 9. Height,  $11\frac{1}{4}$  ins.

The "Drinking Cups" are of three types: those with almost straight sides, generally of very coarse ware, with rudely incised decoration; those with globose bowls and high brims, often covered with elaborate impressed patterns, as fig. 37; and those of ovoid



Fig. 37.—Drinking Cup Urn from Stonehenge, Barrow 36. Height,  $7\frac{3}{4}$  ins.



Fig. 38.—Drinking Cup Urn from Normanton, Barrow 161. Height,  $7\frac{1}{4}$  ins.

form with expanded rim, such as fig. 38, which is of unusually thin and well-made red ware, covered with accurately formed ornament of lines and cross hatchings made by the impression of a finely notched tool.



Fig. 39.—Grape pattern Urn from Upton, Gold Barrow.

Amongst the small "Incense Cups" there is a great variety of form, the most remarkable being the "Grape Cup," which seems to be peculiar to Wiltshire. Of these there are three examples in the collection, of which fig. 39 is the finest. It is of thick ware, with



eight rows of round knobs, each of which appears to have been separately moulded and inserted into a hole punched for it. Between these knobs are holes piercing the side of the vessel, arranged quincunx fashion. Its height is 2 ins., and its greatest diameter  $3\frac{1}{2}$  ins.

Another very curious little cup is the reversible incense cup, fig. 40. This is divided in half by a partition in the centre, so that

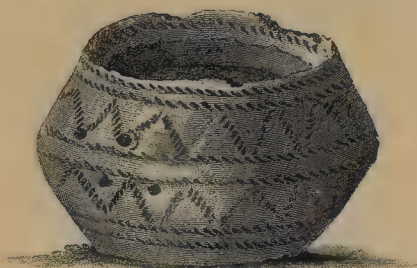


Fig. 40.—Incense Cup Urn from Winterbourne Stoke West, Barrow 9. Scale,  $\frac{1}{2}$ .

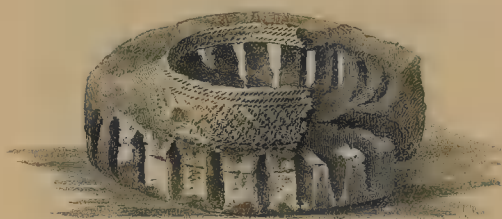


Fig. 41.—Incense Cup Urn of unique form, from Normanton, Barrow 155. Scale,  $\frac{1}{3}$ .

both the top and bottom form shallow cups, each half having the pair of holes bored through the side, so commonly to be found in “incense” cups, though whether these holes were intended for suspension, or for a thong to act as a hinge to a lid, or for some other purpose, has never been determined. Fig. 41 is again a remarkable specimen, unlike any of the others, having vertical openings in its

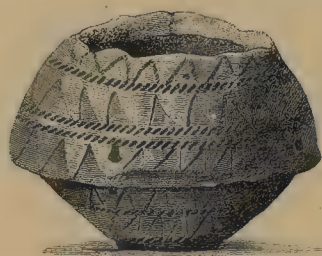


Fig. 42.—Incense Cup Urn from Fovant, Barrow 10. Scale,  $\frac{1}{2}$ .



Fig. 43.—Expanded Cup Urn from Wood-yates, Barrow 8. Scale,  $\frac{1}{2}$ .

sides. Fig. 42 is evidently intended to be suspended by strings passed through four holes in its projecting shoulder, and fig. 43 is a good example of what Dr. Thurnam calls the “Expanded” cup. Other shapes are represented in the carefully formed little vessel (fig. 44), and in the flat rimmed cup (fig. 45) covered with ornament of impressed cord pattern. All these little cups are of coarse

thick ware, but they vary greatly in the care with which they have been fashioned and decorated.

Only a very few vessels for cooking have been found in the Wiltshire barrows, of which fig. 46, a small heavy round bottomed

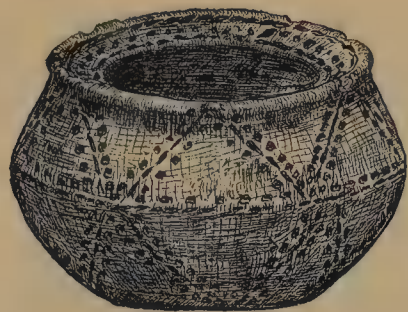


Fig. 44.—Incense Cup Urn from Barrow near Woodyates. Scale,  $\frac{1}{2}$ .



Fig. 45.—Incense Cup Urn from Avebury. Scale,  $\frac{1}{2}$ .



Fig. 46.—Cooking Vessel with Loops for Suspension, from Barrow on Blackheath, near Kingston Deverill.



Fig. 47.—Vessel with Loops for Suspension, found at Crendon, Bucks.

pot, with two loops for suspension and two projections or hooks on the edge of the rim between the loops, is the most notable. There is, however, a much larger vessel in the collection which was found at Crendon, Co. Bucks. (fig. 47), which seems unique of its kind in England. From its make and ornament of impressed cord pattern

it seems to be British. It is of thin ware, to all appearance very accurately made by hand, and carefully tooled over on the outside, and in shape, as will be seen from the illustration, resembling two round bottomed bowls set one on the other, both being furnished with a pair of loops for suspension, and between these a pair of projections or hooks.



Fig. 48.



Fig. 48.

"Late-Celtic" Wooden Bucket with Bronze Mountings, found in St. Margaret's Mead, Marlborough, 1807.

The whole of the objects above described are presumably of the Stone or Bronze Ages. Of the Late-Celtic period there is only one specimen of importance, but that is a very remarkable one.

The "Marlborough bucket" (fig. 48) is a wooden vessel (the woodwork is a restoration from drawings made before the original framework fell to pieces on exposure to the air) decorated with three



Fig. 49.—Gold Pendant with Mosaic Chequers, from Barrow near Wood-yates. Scale,  $\frac{1}{4}$ .



Fig. 50.—Bronze Pyramidal Stud set with Garnets, from Salisbury Racecourse Barrow. Scale,  $\frac{1}{4}$ .

broad bands of thin bronze *repoussé* work, with an iron bar across the top to fasten down the lid, and two drop handles of iron. The ornamentation is of grotesque animal forms and human faces. When found it contained burnt human bones; it measures 21 in. in height by 24 in. in diameter. A bucket of the same kind was found at



Aylesford, Kent, associated with an Italo-Greek *ænochoë* and *patella* (see Mr. Arthur Evans' paper in *Archæologia*, vol. 52).

Of the Saxon period there are a few remains, chiefly from tumuli on the Salisbury racecourse, and at Woodyates. From the latter place come a large and massive armlet of elephant ivory, and a pretty little pendant ornament of gold, set with Mosaic in black and white chequers (fig. 49). There are also a pair of curious pyramidal studs of bronze, each set with slices of garnet in white enamel, on gold chequered foil (fig. 50).

The long bronze pin (fig. 51) with the head flattened out into a large ring,  $5\frac{5}{8}$  ins. in length, is an unusual specimen, of which the locality is not recorded. Thurnam regarded it as British; but it is perhaps as likely to be Saxon.

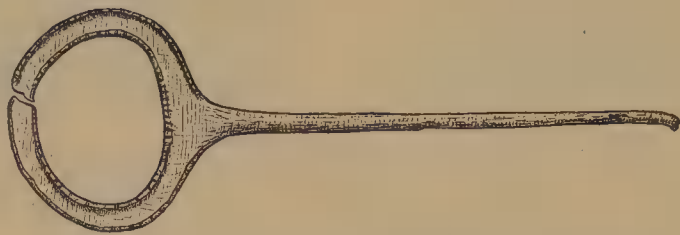


Fig. 51.—Bronze Pin—Locality unknown. Scale,  $\frac{1}{2}$ .

There are also a few objects of the Roman period—vases, an ampulla, etc., etc., but nothing specially worthy of note, the strength of the collection lying in the relics from the Bronze Age barrows.

For those who are interested in this period, the contents of the museum—by no means confined to the “Stourhead Collection” which has alone been the subject of these notes—will well repay a journey to Devizes, and if the objects themselves are not so well displayed to view as they might be if there was more room to display them in, that is a state of things which the Wiltshire Society have been earnestly endeavouring for some time past to remedy, without as yet finding the requisite support amongst Wiltshiremen to enable them to do so satisfactorily.

E. H. GODDARD.

## Hop Tallies.



THE word "tally" is one of those interesting instances of a word that has entirely lost its original meaning, although there is a direct connection between its present (to correspond, or agree as regards accounts) and its former meaning (to cut—notches in a stick).

Derived as it is from the French *tailler*=to cut, the word tally, is in reality, an Anglicised form of *taillé*, p.p.=cut. And it would be only telling half of the tale if I omitted to add that the word "bill" (also as regard accounts) is the corresponding form of the French *bille*=a piece of wood; for the tally and the bill are so part and parcel of each other that we cannot discuss them properly apart.

Before the keeping of accounts and other records of transactions between seller and buyer, or master and man, by means of books and manuscripts, became so general as it is at present, a rough and ready, but exceedingly safe and reliable, mode of keeping such accounts was as follows:—A piece of wood (*bille*) was selected, usually trimmed square (as in fig. 1), though sometimes it was merely a straight piece of a branch, with the bark still upon it. This was split longitudinally, one-half being given to the buyer, or workman, whilst the other was retained by the seller, or master, as the case might be.

When a transaction took place, the two halves were placed together and a notch (*taillé*=tally) was cut through them, as shown in the illustrations (figs. 1 and 2); the number and size of the notches varied according to the nature or magnitude of the transaction. The two pieces were then retained by their respective owners, and it is obvious that no notches could be cut, or old ones erased, without bringing the two halves of the tally together, and this could only be done by the mutual consent of the owners. If the buyer did not approve of the notches cut in the bill by the seller, he would not *accept* his half of the tally; but if in order, he did *accept* it. Hence our modern commercial expression of "Accepting a Bill," so thoroughly well-known in our day.

Being desirous of obtaining examples of these primitive appliances for keeping accounts, I learnt that the tally had practically disappeared from Britain, except as an appliance for checking the pickers of hops. I then put myself in communication with some friends of my own who were either owners of hop gardens, or who knew owners. I mention this because the replies I received to my letters are somewhat interesting. The first (Kent) said that tallies were not used now, but his father remembered them well; note-books were now in

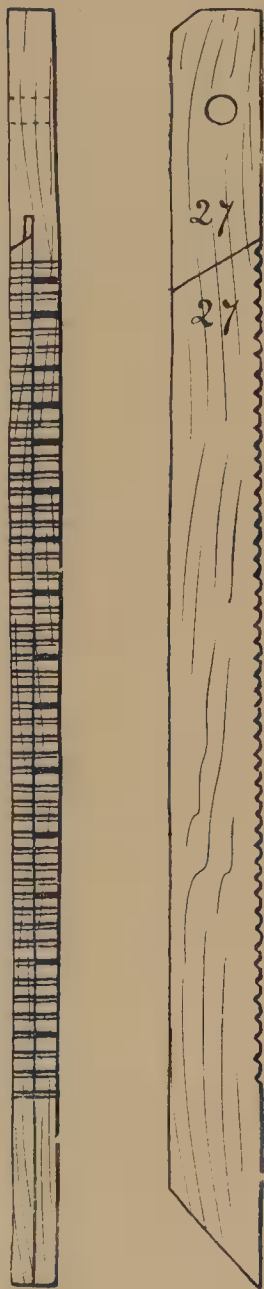


Fig. 1.—Hop Tally from Kent, with notches cut.  $\frac{1}{2}$  actual size.

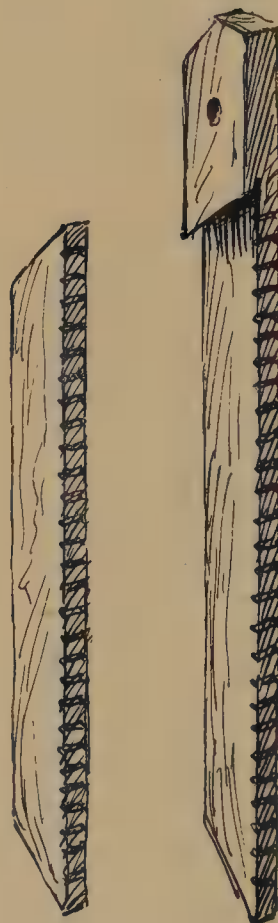


Fig. 1a.—Hop Tally from Kent showing two pieces separate.

vogue. The second (Hampshire) replied: "No tallies have been seen here for fifty years." Number three (Kent, a recent owner)



replied: "I am always ready to learn, and your letter and information is quite new to me." Number four (Worcestershire) replied: "I can get you some hop tallies easily"; and number five (Kent) answered by sending a nice series of last year's tallies with the information that they were obtained from a hop garden, the

owner of which, being a very old man, was much opposed to modern innovations, and clung to the old means of checking the pickers.

Upon a subsequent visit to Worcestershire, I found that the tally was in very general use there; whilst in Kent it is rapidly disappearing.

I will now describe the way in which a hop tally was used. It consisted, like the tally already described, of a piece of well-trimmed wood,<sup>1</sup> cut into two parts longitudinally (fig. 2). Each portion was numbered, and these numbers corresponded with the pickers: for instance, No. 19 = Joe Smith. The various pickers take their halves, and the "tallyman" takes the other halves, which he carries upon a string round his waist, and which is passed through a hole in each tally. The pickers are paid in various ways; but in the garden I visited the remuneration was one shilling for six to eight bushels of hops according to the season, each tally notch in this instance being equivalent to a shilling.<sup>2</sup>

When the tallyman "tallies up," as they call it in Worcestershire, he goes round to the various pickers furnished with his tallies and a number of tin discs (fig. 3) bearing numbers from 1 to 5, each representing bushels (supposing the price for picking be one shilling for six bushels). The number of tin counters is always one less than the number of bushels that can be picked for



Fig. 2.—Hop Tally from Worcestershire (unused).  
 $\frac{1}{2}$  actual size.

<sup>1</sup> The Worcestershire specimens are of yellow pine, and those from Kent of ash.

<sup>2</sup> The notches are made on the two narrow sides, and when the sides are filled with notches the tally is planed smooth and re-used, a fresh hole for suspension being bored.

one shilling at the current prices, as the hop pickers are paid in counters until an even shilling's worth of bushels has been gathered. Well, we will suppose he first of all visits Joe Smith (No. 19), who has, perhaps, picked eight bushels. The tallyman takes Smith's tally, places it with its corresponding half in his own possession, cuts or files a notch on the two pieces to represent a shilling's worth of work (*i.e.*, six bushels), gives Smith his half back again and also a tin counter with the figure 2 marked<sup>1</sup> upon it to represent the two remaining bushels. Upon his next visit to No. 19, this tin counter reckons as two towards the next notch in his tally (some times these counters are discs of wood). At the end of the week, or at the end of the hop-picking, each picker presents his part of the tally to the overseer or tallyman, who carefully examines the notches to see that there are no extra notches put in—in other words he sees that the notches tally, and then the men are paid according to the aforesaid notches. A more simple and at the same time thoroughly reliable system it is almost impossible to imagine.



Fig. 3.—Tin Counter used by Hop Pickers to represent bushels. Actual size.

I was much interested in another fact connected with these tallies. It appears that in some localities the overseer is in the habit of marking in ink the final notch in each man's daily work. Of a series of tallies in my collection, I observed a considerable irregularity in these blackened notches, and upon investigation I found that whereas on fine days a picker would register perhaps five notches, he would on uncertain days register only three, or perhaps two, or even only one notch, so that my tallies are a weather report as well. I was curious to notice that there was a steady improvement in the weather, which remained good for some days, followed by two very bad days. No doubt violent thunder-storms, as the record suddenly reverted again to the five-notch series; or was it beer?

EDWARD LOVETT.

*Croydon.*

<sup>1</sup> Or in some cases two holes punched through the disc.

## The Graves of Ardkeiling, Strypes, Elginshire, N.B.



ABOUT two miles south of Llanbryd, and five miles south-east of Elgin, in the county of Moray, is the pleasantly situated farm of Strypes, occupied by Mr. James Muil, who is a careful and shrewd observer, and an enthusiastic antiquary. The farm lies on the higher slopes of the cultivated portion of the county known as the Brown Muir. To the north the prospect is magnificent; below lies the fertile "Laich of Moray," with its ruined castles, rivers, and homesteads extending to the sea, and beyond, the blue firth and the hills of Sutherland and Caithness form a lovely background. Below the farmhouse there is a deep hollow, which must once have been one of a chain of lakes, terminating in the beautiful clear waters of Loch-na-bo (the Loch of the Cows), a sheet of water about a mile long. To the west of the house is an elevated ridge known as Ardkeiling,<sup>1</sup> which is the spot in which centres the archæological interest of the place.

Before describing the graves at Ardkeiling, I should like to direct attention to the objects in the garden, many of which are deserving of more than a passing notice, particularly a magnificent cup-marked stone, weighing over half a ton (see figs. 1 to 4).

At my request the great block was turned over by Mr. Muil in November of this year (1896), with the result that the sculptures shown on fig. 2 were disclosed, consisting of a crescent, four cup-markings, and a V-shaped figure, possibly a portion of the V-shaped rod which usually accompanies the crescent on the symbol-bearing slabs of the north-east of Scotland. Part of the surface has been chipped away, but, as Mr. Muil observes, the mason who commenced thus to deface the monument may have been deterred from completing the work of defacement in consequence of the thought having crossed his mind that "it was nae a canny stone to meddle with," and he then let it alone. Mr. Muil further says, "I remember about thirty years ago seeing a gateway made through the wall past the end of the stone, and I am confident that the mason chipped off full three feet of the stone."

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<sup>1</sup> An ingenious person has suggested that the name is derived from a short and severe battle called "Hard-Killing" which tradition asserts to have taken place here.



The great interest of the sculptures upon this stone is that they apparently connect cup-and-ring markings both with the spiral decoration of the Bronze Age (as in the Newgrange tumulus) and also with the symbols that were in use in Scotland as late as the beginning of the Christian period. The illustrations are from rubbings taken by Mr. Muil.



Fig. 1.—Cup-Marked Stone at Strypes.  
Front. Scale,  $\frac{1}{12}$  linear.

Fig. 2.—Cup-Marked Stone at Strypes.  
Back, showing Crescent and V-shaped  
groove. Scale,  $\frac{1}{12}$  linear.

The garden is divided by the fantastic roots of immense oak trees dug out of the bogs, showing that the country had been in early times an oak forest of enormous trees. If I followed my inclination, I might enlarge on the many charms of the place, but I must confine myself to the subject in hand. In one corner of the garden is a very fine collection of querns,

hammer-stones, throwing-stones, anvil-stones, and whet-stones, together with flint implements of various kinds (see fig. 5). Inside the house I was shown several of the most exquisite jade and greenstone axes I have seen anywhere ; these were about two inches long only.

The knoll of Ardkeiling, where several stone cists had just been discovered by Mr. Muil, must have been surrounded on the east and north in



Fig. 3.—Cup-Marked Stone at Strypes.  
Side, with Spirals. Scale,  $\frac{1}{12}$  linear.



Fig. 4.—Cup-Marked Stone at Strypes.  
Side, with portion of Spiral or Ring.  
Scale,  $\frac{1}{12}$  linear.



Fig. 5.—Querns, Curling-stone, "Peer-man" for holding Torch, etc.,  
in Garden at Strypes.

early times by water, and there must have been natural defences to the south also. On the east side, and until some years ago, there existed an immense cairn of stones. This great cairn when entire was about one hundred feet in circumference and six feet in height. For a long time the stones of the cairn had been carted away for road-making, until so little was left that the tenant resolved to improve the ground below it.



Fig. 6.—View of Cist found under Great Cairn at Ardkeiling, Strypes.

When the stones of the cairn were removed a cist of a very remarkable kind was found to occupy the centre of the space (fig. 6). This cist was 4 ft. 2 ins. in length, and 2 ft. wide. It had been carefully built of large stones, but it had no cover; it was full to the surface with burnt bones and black earth. In clearing out the cist three flints were obtained, one a fine arrowhead, one a borer, and one a scraper, and on examining the slabs the grave was built of, I noticed that one of them was the half of a rubbing stone. The most curious thing about this cist was that it was surrounded by a circle, 7 ft. in diameter, of big rude stones set on edge and touching each other. The stones stood out from the ground about 2 ft. in height.



The space inside the circle was filled with stones; large stones in the bottom, smaller in the centre, and the smallest on the surface, then the great cairn covered all.

Some twenty feet from the cairn to the north-west another grave was found, but over it there was no cairn. In this grave, which was similar to the other in style, were found burnt bones, earth, and a rubbing-stone and rubble, besides the remains.

A third grave was opened twenty feet to the south-west of the cairn, the features being the same as in the others, but in this grave a find of great interest was made, consisting of two jet-black stone balls of some granitic stone, with eight projecting knobs on each, and well-formed grooves between them (fig. 7). Each of the six faces of the balls presented four knobs when looked at separately.



Fig. 7.—Stone Ball with Knobs found in Cist at Ardkeiling, Strypes.

The other articles found were a white polished pebble and a piece of iron pyrites, probably a strike-light. Since the foregoing was written, I have just heard that a fourth grave has been discovered by Mr. Muil, in which was found a most exquisitely polished axe of greenstone; it is very small, being only 2 ins. broad along the cutting edge, and  $1\frac{3}{4}$  ins. in length.

The following extracts from a letter addressed to me by Mr. James Muil, and dated November 16th, 1896, relate to his more recent finds:—

“I did not find anything of much importance whilst lifting my potatoes at Ardkeiling except some flints and a few pieces of pottery. I then had the field ploughed as deep as the plough would go, and within a radius of 200 yards I am confident I turned up fifty hearths, formed of half a dozen or so rather flattish stones placed closely together, with a quantity of ashes resting on them, and a great number of splintered stones, hammer-stones, flints, flakes, and discs lying about. I also dug out several pits about 6 ft. in diameter by 4 ft. deep filled with ashes. Some of them were rudely paved. On a knoll about 200 yards south of the grave, when I improved it about four years ago, I removed a cairn of stones. On ploughing it

lately I examined it minutely, and dug down into what must have been a crematory. It was about 8 ft. wide and 6 ft. deep, and the upper part had evidently been filled in with the gravel removed. In the bottom I found a layer of ashes and charcoal. Some of the pieces of charcoal were over 2 ins. square, and of oak. There was a good cart load of it. I picked up a piece of a rubbing-stone, a rubber, and some beautiful hammer-stones, also a large stone which had been used as an anvil, with a hard polished surface. The stones round about had been exposed to intense heat, and many of them could have been crushed to powder between the finger and thumb. I was rather disappointed to find nothing of more importance, but on filling up the pit to let the plough come along, the plough struck a large stone within a yard of the pit. On removing the soil I found two large flag-stones, which, on being taken up, exposed a fine grave, one of the sides being partly fallen in. It was not so carefully built as the one you saw. The sides were built of rough boulders. I found about a pail-full of ashes in the bottom and a pair of beautiful axes (fig. 8). The smallest of the two is of green-stone, and the other is of a peculiar dark coloured stone, and has a hole through it near the butt end. The ashes in the grave were quite unlike the ashes in the pit; they resembled soot more than anything else. The reading of your papers has given a new impetus to my excavating."

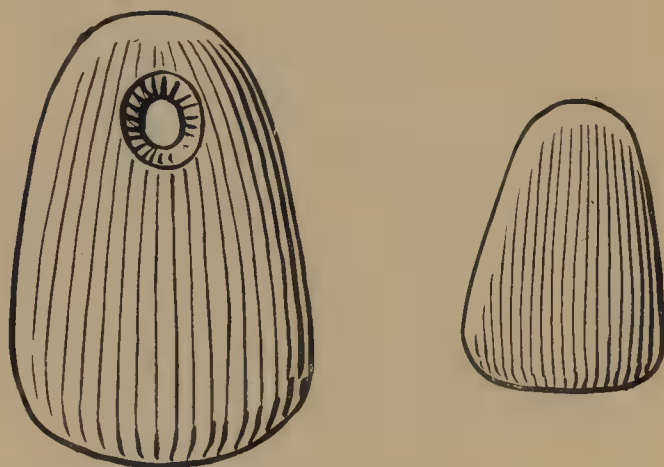


Fig. 8.—Diminutive Stone Implements found in Cist at Ardkeiling, Strypes.  
Scale,  $\frac{1}{2}$  linear.

In none of these graves was any urn or piece of pottery unearthed, and, curiously enough, a large portion of the summit of the ridge was found to be carefully causewayed with round water-worn boulders.

Perhaps, however, the most interesting discovery made was a forge or furnace for the smelting of iron, which was found near the third mentioned grave. It had been unfortunately damaged by stones falling in, but great quantities of smelted iron were run off, some sticking to the stones. The furnace below was full of charcoal, and there had been a flue for creating a draught. In this forge was found a stone axe and several hammer stones, and a stone anvil much used, a mingling of the Iron and Stone Ages. We have here a feature of remarkable interest bearing strongly on the Easterton of Roseisle discoveries, viz., that iron succeeded stone in the north of Scotland without the intervention of bronze, and in this excavation at Strypes we find stone hammers used in an iron furnace.

This account has run to greater length than I intended, and I must conclude with a simple description of the rest of the articles found.

The first is a splendid ball of black granite or basaltic rock, with twelve knobs; the curious point about this ball is that on being set down on one side four knobs are at the top and bottom, and only four round the centre,

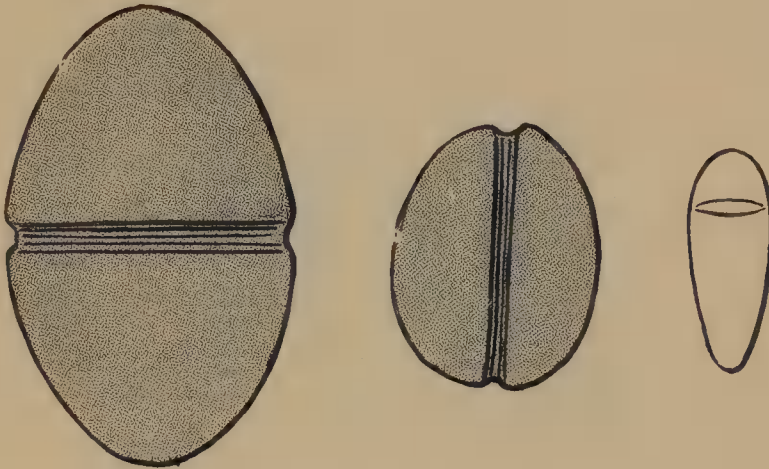


Fig. 9.—Two Stone Implements found in Cairn over Cist at Ardkeiling, Strypes, and Bracer found near Cairn. Scale,  $\frac{1}{2}$  linear.

while, when set on the other side, there are three knobs at each end and six round the middle, and yet it is round. A small black finely polished basaltic bracer, is, however, the gem of the finds in Strypes, which consist chiefly of arrow-heads, spear-heads, and stone axes. No bronze implement was ever found on the farm or neighbourhood so far as is known.

The graves of Ardkeiling present much that is curious and unique, and many more discoveries, I hope, may yet be made in the near future.

HUGH W. YOUNG, F.S.A. (Scot.).







## Notes on Archæology and Kindred Subjects.

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### THE DEVIL AT NOTRE DAME.

(Frontispiece.)

THE medieval sculptor who created the graven image of the semi-human, semi-bestial devil that gazes out into space from his coign of vantage on one of the angles of the tower of Notre Dame Cathedral at Paris, must have been an artist of no mean order. Charles Méryon's fine etching of "Le Stryge"<sup>1</sup> is taken from this figure, which has watched over the destinies of Paris for five hundred years or more, as unmoved by the Massacre of St. Bartholomew as by the Reign of Terror, and even incapable of shedding tears from its stony eyes when its sorrows are made ridiculous by the lady novelist.

### CHURCHYARD GAMES IN WALES.

THE REV. ELIAS OWEN'S instructive article on the above subject in the *Reliquary and Illustrated Archæologist* for July, 1896, recalled a Deeside custom described to me when at Ballater two summers ago. Near Ballater is the hamlet of Tullich, with its ruined church standing in a circular graveyard. Outside the ruin, but within an iron railing, is a collection of five or six ancient sculptured stones, some showing a cross incised on them, and one having the curious mirror-like symbol so puzzling to antiquaries. St. Nathalan, said to have been born in the district, was the patron saint of the church. His day was kept as a holiday in the parish till within the last twenty-five or thirty years. It fell on the 8th of January, and was held on or about the 19th, according to the old style of reckoning. Football was the favourite amusement on the occasion. The churchyard, which had then no wall round it, was the place selected for the game, and the ball was kicked about over the tombs, often amid snow.

J. M. MACKINLAY, F.S.A. (SCOT.)

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<sup>1</sup> P. G. Hamerton's *Etching and Etchers*, p. 152.

## SEPULCHRAL URN FROM LESLIE, ABERDEENSHIRE.

THIS singularly beautiful and perfect urn was found in a cist in the parish of Leslie, in the county of Aberdeen. It belonged to the late Rev. Mr. Russell, the parish minister, from whose heirs I got it.

The grave was constructed of immense slabs of stone, forming a rude coffin. There was no mound, and never had been, the burial being in the



Sepulchral Urn found in the parish of Leslie, Aberdeenshire.

natural soil, and the place quite level. The skeleton was that of a very tall man, so tall indeed, as to be far bigger than any ordinary man of our time. The urn was standing beside the head of the skeleton, on the left side, and in it was some earth mould. There were two or three flint arrow-heads within the urn, and a few more were lying beside it. The height of the urn is 8 ins.

These are all the facts now obtainable, for if any measurements were made they have been lost.

HUGH W. YOUNG, F.S.A. (SCOT.)

## DISCOVERY OF AMBER BEADS IN AN IRISH BOG.

A TURF-CUTTER when at work some months ago in a bog near Whitegates discovered a quantity of amber beads, all lying close together at a depth of 14 ft. below the surface. The bog in which the discovery took place lies on the borders of Meath and Cavan, about five miles from the town of Kells.

I have examined the beads, which vary in size from about  $\frac{1}{4}$  inch to over 1 inch in diameter. They are of various shapes, the majority being oblate spheroids, while some are nearly globular, others flat discs, and a few approximately cylindrical, some of these being in length about twice their diameter. One of the largest has one side flat, the other being convex, and forming rather less than a hemisphere. The flat side is penetrated by four small holes meeting inside, but not passing through to the convex surface, and by a larger central hole which goes right through. No doubt from the small holes strings of beads depended over the wearer's breast, while the ends of the string which passed round the neck were fastened at the central hole. These beads have been evidently drilled with metal tools of various sizes, as the holes are cylindrical and almost perfectly straight. In this respect they form a very marked contrast with some stone beads found in cairns at a distance of five or six miles from White-gates. In these stone beads the shape of the holes is that of two truncated cones with their small ends in contact, and an angular fragment of flint was most probably the implement used for drilling them.

There are altogether about three hundred of the amber beads, and many of them have cracks and flaws, some of which are probably due to an alteration of internal stresses in the amber, caused by the long immersion in the bog water after they had been cut out and drilled.

I will hazard the suggestion that the whole of this "find" should bear the too familiar mark, "Made in Germany," as it is doubtful if so much amber could have been procured in Ireland, although small quantities have been, it is stated, found near Lough Neagh. Another point in connection with this discovery is not without interest. I have been told that the fortunate discoverer of the beads, having gathered up and examined all he could find, was on the point of throwing the whole lot back into the bog-hole whence they came! His idea seemed to be that if he kept them, he would have bad luck. He was persuaded not to throw them away by the neighbours. It is probable that many objects of antiquarian interest have been lost owing to the prevalence of this idea.

At a distance of about half a mile from where the beads were found, in the same bog, traces of an ancient causeway have been observed, about five feet below the surface, and pointed poles of hazel have also been found at some depth. These remains seem to point to the existence of some early settlement, probably a crannog.

No more turf will be cut until May owing to the rising of water during winter, but further discoveries are likely to be made next year.

E. CROFTON ROTHERAM.



NANTGARW CHINA.

In the *Reliquary* of July last there was a notice of a new publication on English Potteries by E. Downman. It was stated that the mark on Nantgarw porcelain had been erroneously stated as:—

NANT-GARW

G. W.

That is so, but, to avoid any misunderstanding, it may be well to state that the proper mark is—

NANT-GARW

C. W.

The initials "C. W." evidently means "China Works."

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## Notices of New Publications.

"THE NATIVES OF SARAWAK AND BRITISH NORTH BORNEO," by HENRY LING ROTH (Truslove & Hanson), has been got up in a most sumptuous manner, and as the number of copies of the work issued is strictly limited, it will no doubt soon become scarce and proportionately valuable. The two volumes are embellished with no less than 550 illustrations, some of them half-tone process reproductions of photographs, and others drawn specially by Mr. C. Praetorius, the excellence of whose draughtsmanship is already well known to readers of the *Reliquary*. In these days, when there is a greater demand for cheap rubbish than for good solid workmanship, it is indeed refreshing to come across a book which appears to have been produced quite regardless of expense or trouble. We hope that the public will appreciate the painstaking efforts of both author and publisher sufficiently to enable them to reap the reward they are so fully entitled to receive.

Mr. Andrew Lang, who writes the Preface, good-humouredly chaffs the critics with "winged words," saying, "In our own day, when nobody reads, and critics least of all, a glance at the Preface (only a glance) furnishes the newspaper reviewer with his two or three inches of 'copy.' Into the actual book he very seldom dips, and the anxious author receives, in criticism, what he has in a Preface himself set forth."

The task of reviewing a book is so very much easier before having read it than after that we seldom even read the Preface lest we should be tempted to go further. However, on the present occasion we departed from our usual custom, being attracted by Mr. Lang's name, and our conscience (if indeed a reviewer can be said to possess one) was so touched by his merry wit that we actually read Mr. Ling Roth's two



A Sea Dyak in extra fine War Costume. (Crossland Collection.)



bulky volumes right through from cover to cover. And we are really not sorry we did so, because at the present moment we feel we know as much about Borneo and its inhabitants as anyone.

Probably every author has his own idea of how a book on the ethnology of a particular district should be written. One way is to visit the place and speak from personal observation; another is to consult all the available authorities and give a *précis* of the information they supply, or, better still, to assimilate the information and then endeavour to convey the general impression of the whole to the reader. Mr. Ling Roth's



Skaran Women's Betel Nut Basket. (Leggatt Collection.)

plan has been different. He has classified all the available information, and quotes from the authorities on the subject at full length. There is much to be said for this system, and perhaps something against it. The drawback to the plan he has adopted is that there is often a want of continuity between the various passages quoted owing to the different styles and ways of looking at things characteristic of each author. On the other hand, it is undoubtedly a great advantage to have the information classified and all put together under separate headings.

Mr. Ling Roth has taken unlimited pains in procuring illustrations both of the people he describes and specimens of their works of art,





Skaran Girls. The one on the left has a *chinpoke* (sacred flower) in her hair. (Crossland Collection.)



ornaments, dress, weapons, tools, etc., selected from the best collections in Europe. This alone will make the book of the greatest possible practical value to the curators of museums containing ethnographical rooms, and to private collectors. By the kindness of the publishers we are able to reproduce a few of the illustrations, which will give some idea of their excellence.

The amount of material brought together by Mr. Ling Roth is so vast that it would be quite impossible to criticise it at length. Students of the manners and customs of savage races, of folklore, of religion, and countless other subjects will find much that is interesting in these volumes. We shall, however, confine the remarks we have to make to the native houses, implements, art, and other material indications of culture.

In studying either the customs or the native appliances of Borneo, there is always a difficulty in determining how far they may have been affected by foreign influence. Anyone who will take the trouble to observe the position occupied by Borneo on the map will see that intercourse with the Malay Peninsula, with Siam, and with China would easily explain the importation of objects of obviously Asiatic design. With regard to this, Mr. Ling Roth makes the following observations in his Introduction:—

“It may happen in the course of trade that an article gets carried right across the country, and is obtained by a ‘resident’ or trustworthy collector from a tribe who did not make it, but to whose ability in manufacture it is naturally attributed; or it may be a native copy. Then, again, owing to the great mixture of peoples throughout the Malay Archipelago, the natives frequently adopt foreign articles. I have been shown a knife the design of which may have been derived from Northern India; there are musical instruments copied from the Javanese; as Professor Hein has shown, the shield ornamentation is of Chinese origin; some of the raised timber tombs look like Shinto shrines; the custom on the west coast of immuring young girls comes from an Eastern or Chinese source; other Chinese, Hindu, Javanese, Sulu, and Malay influences are found dominant in various parts of the island. The great variety of methods of obtaining fire is in itself a proof of great mixture. With such contact, and the central position held by Borneo, anything approaching purity of origin or custom cannot be hoped for.”

The account of the different methods of fire-making employed in Borneo is taken almost entirely from Mr. S. B. J. Skertchly's paper on the subject in the *Journal of the Anthropological Institute* (vol. xix.). Amongst the appliances for this purpose are the fire-drill, the fire-saw (where the necessary heat is produced by



Case for holding  
Betel, made of  
bamboo, incised  
with foliated  
scrollwork.  
(British Museum.)

friction) ; the striking together of a piece of bamboo and pottery, or of flint and steel (where the heat is obtained by percussion) ; but most curious of all is the fire-syringe (where the heat is generated by compressed air). The last-mentioned is an apparatus of so highly scientific a kind that it is not easy to imagine how it can have been invented by any uncivilized race, or indeed to guess how the idea can have been hit upon at all. The machine consists of a cylindrical tube (open at one end and closed at the other) into which a piston fits tightly. At the end of the piston-rod is a flat-headed knob to enable the air in the tube to be suddenly compressed by pushing the knob with the palm of the hand. The tinder is placed at the bottom of the tube, and the heat produced by the compression of the air is sufficient to set it alight. The fire-syringe is so effective a means of obtaining a light that "many of the natives still stick to their tube and tinder in spite of Bryant and May's matches, which are now found all over the country." The fire-syringe is possibly of Asiatic origin, as it is also known to the Shans of Burma.

The chapter on the snares and traps employed in Borneo for catching birds, beasts, and fishes will be read with great interest by students of primitive mechanics, for the origin of many of the automatic contrivances involving the release of a spring by means of a catch and trigger, which form so important a part of some of our most delicate modern machinery, may be traced back to the ingenious traps of the savage made of a few bits of cord and bamboo. Some of these traps, which depend for their effectiveness on the self-acting release of a knife or spear, have proved so deadly and dangerous to men coming across them accidentally that their use has now been entirely forbidden under heavy penalties.

The engineer and architect may learn much by studying the methods of construction of savage peoples, which generally differ considerably from their own, and often, in consequence, contain the germs of valuable inventions they would never have thought of if left to themselves. In Mr. Ling Roth's book all the details of the constructions of the Dyak houses are very fully described and illustrated. The device for boring holes in solid earth for the foundation-posts of the houses by means of water and a wooden tool, which is given a rotary movement so as to churn the earth into mud, strikes us as being both original and suggestive. The villages in Borneo are supplied with water brought from a distance in bamboo<sup>1</sup> pipes, supported on trestles, thus showing us water engineering in its infancy.

Ladies will find the chapters on dress and fashionable deformities attractive reading, but they will not perhaps be so pleased with the one on the barbarous custom of head-hunting, when they learn that "from all accounts there can be little doubt that one of the chief incentives to getting heads is the desire to please the women." At the same time,

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<sup>1</sup> The author calls them *bambu* pipes, but we prefer the old-fashioned *bamboo*.



it cannot be denied that the skulls obtained by the head-hunters are extremely decorative objects, not at all unsuitable to harmonise with a Morris wall paper.

The art of Borneo is exhibited to the greatest advantage upon carved bamboo pipes and boxes, painted wooden shields, woven mats and basket-work, and other textile fabrics. The incised patterns on bamboo are composed of curved lines, and are apparently less the product of Asiatic influence than the key and step patterns on the textiles which are just



Front.

Side.

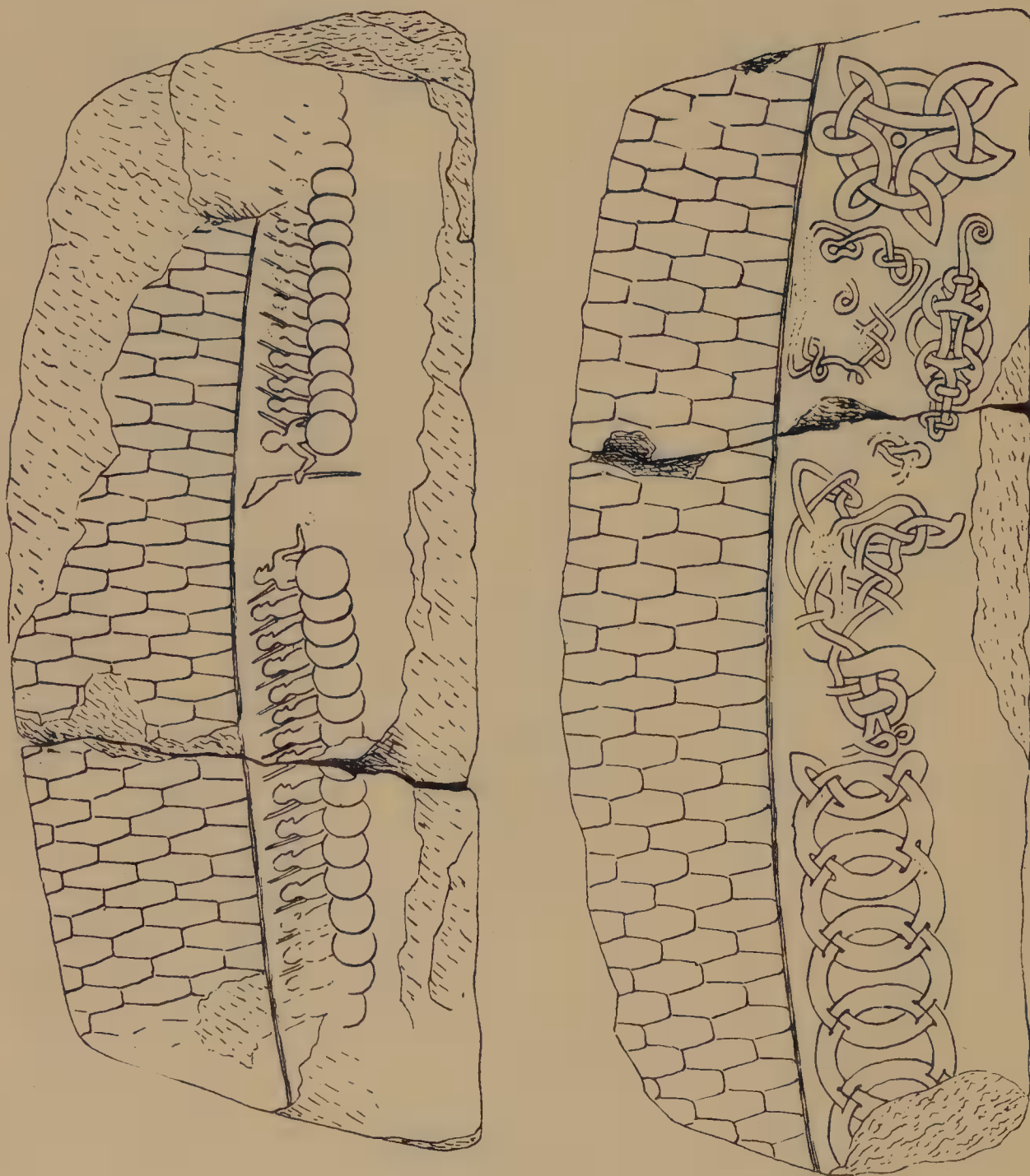
Skull from East Coast of Borneo, with incised ornament. (No. 736, Van Kessel Collection, in Royal College of Surgeons.)

such as are to be seen on an Eastern carpet. The designs used in tattooing are the most barbaric of all. On the shields the human form is rudely conventionalised.

If we had more space we should be glad to enlarge on the caves where birds' nests are farmed for making Chinese soup, on the preparation of sago, gutta, padi, and a thousand other things which our readers must learn about for themselves in Mr. Ling Roth's delightful volumes.

"THE ANCIENT CROSSES AT GOSFORTH, CUMBERLAND," by C. A. PARKER, F.S.A. (Scot.) (Elliot Stock), is the best monograph that has come under our notice on the group of early Christian monuments now existing at any single place in Great Britain. Handy guides such as this, for the information of the inhabitants of the district and of visitors from afar, are sadly needed, and do more for the protection of our national antiquities than half a dozen

Ancient Monuments Acts *pour rire*, like the one now in force. The fact that the great cross at Gosforth, a slender sandstone monolith 14 ft. 6 ins.



Coped Stone at Gosforth.—Two Sides.

high, is still standing in an almost perfect condition after a lapse of nearly a thousand years, shows with what reverential care it must always have been treated by those who were responsible for its safety. We note with no small

feeling of satisfaction that the last person to be placed in the stocks in Gosforth churchyard was one John Sewell, of Silverhow, who had climbed up the shaft of the cross, and sat on the top of the head one Sunday morning in the year 1804-5, when the parson was late for service. There were formerly, however, other crosses which were not treated with equal reverence, and whose existence is only known of by the mere fragments now remaining. A writer in the *Gentleman's Magazine* for 1799 records the fact that there was a second cross at Gosforth standing at a distance of 7 ft. from the present one, with a horizontal slab between, an arrangement which may be seen at Penrith. This second cross was "cruelly cut down and converted into a style for a sun-dial," probably in 1789. It is said to have



Coped Stone at Gosforth.—Two Ends.

had two figures of horses and men sculptured upon it. The octagonal pillar of the sun-dial, about 3 ft. high, now stands in the churchyard at a distance of 15 ft. from the great cross, which corresponds with the space between the Penrith crosses. The head of the second cross at Gosforth, which was, as stated by "Carbo" (the writer in the *Gentleman's Magazine*), removed to the parson's garden when the mutilation took place, is at present preserved within the church. Another portion of a cross head was found in 1843 in the built-up north doorway of the chancel. Besides these, Mr. C. A. Parker discovered in 1882 the slab sculptured with a scene believed to represent "Thor fishing for the Midgard Worm," lying face downwards in the churchyard near the sun-dial; in 1894 a small carved fragment was dug up close to the churchyard; and in 1896 a beautiful coped stone was taken out of the north wall of the nave. We have to thank the publisher for the loan of the blocks of this coped stone.

The coped stone last mentioned, which Mr. Parker illustrates for the first time, is perhaps the most interesting example of this class of monument yet brought to light in England. It has on one face a very remarkable pattern



composed of circular rings, not only interlaced (as is common enough), but interpenetrating each other; and on the other side two bodies of soldiers in battle array, facing each other, and armed with round shields and spears (see p. 58).

The greater part of Mr. Parker's work is taken up with an elaborate explanation of the meaning of the figure subjects sculptured on the four sides of the upper part of the shaft. He agrees with the late Prof. George Stephens, the Rev. W. S. Calverley, and the Bishop of Stepney, in attributing to the subjects a double meaning, one Christian, and the other founded on the Scandinavian mythology of the Poetic Edda; the intention in either case being to illustrate in the most forcible manner possible the triumph of the powers of good over those of evil. The remarkable parallel between the Scandinavian "Raganrök," or "Twilight of the Gods," and the end of the world as set forth in the Revelations, helps to make the task an easy one, and the recently converted Viking would at once see in Baldur the Good a type of Christ, nor would he find any difficulty in transforming the bound Loké into the Christian devil.

Mr. Parker has not paid the same attention to the ornamental patterns on the Gosforth cross and coped stone as he has to the figure subjects. Otherwise he would have been able to class these monuments with the Manks group as distinguished from the Northumbrian group, and thus assign a date in the tenth or eleventh century rather than one in the seventh or eighth.

There is a fine cast of the Gosforth cross in the South Kensington Museum which each new director of that collection of startling curiosities amuses himself by transporting from one part of the building to another. As the cast has been seriously injured by this continual moving-on process, is it too much to ask that it should be brought to an anchor once for all?

"AN ARCHÆOLOGICAL SURVEY OF THE UNITED KINGDOM: THE PRESERVATION AND PROTECTION OF OUR ANCIENT MONUMENTS," by DAVID MURRAY, LL.D., F.S.A. (MacLehose and Sons, Glasgow).—This is a reprint of a presidential address to the Archæological Society of Glasgow. It is issued in the present form in the hope of directing attention to the necessity of having an archæological survey of the United Kingdom carried out by Government, and of further legislation for the protection of our ancient monuments. It is a most interesting and suggestive essay. With notes and appendices, it is, indeed, a valuable handbook, not only as regards an archæological survey, but also protection of monuments, treasure trove, and museums. At the outset Dr. Murray makes a strong point. The Government expends large sums of money on the State Paper Office, also in connection with the publication of other public and private collections of historical papers. Enormous though the mass of evidence may seem to be, on many isolated questions of history it is strictly limited. The loss of a single membrane from a roll may destroy everything that is to be learned of

a particular transaction. No one disputes the wisdom of the expenditure for the preservation and publication of these written records of history. But, while so much attention is given to written records, little has been done by Government for our unwritten records, our ancient monuments. The number of such monuments is more limited than the documents, and considering the length of the period to which they relate they are comparatively far fewer. If one disappears or is destroyed it is a loss that cannot be repaired. Hardly a week passes that we do not hear of some of these, what we may call, unwritten documents perishing through neglect or by design. Dr. Murray then proceeds to discuss the scope of an archæological survey, and the nature of the work to be done. He briefly summarises the work of the archæological survey of India, the French Commissions, and the surveys of West Prussia and of Bavaria. The notes to this portion of the essay are of great value for purposes of reference. In Scotland and in Ireland some attempt at a Government survey of ancient monuments has been made, but in so incomplete a manner as to render the evidence misleading and the record of no value for scientific investigation. When the Ordnance Survey of Scotland was being organised, the Society of Antiquaries of Scotland, in 1855, requested the Government "that all remains, such as barrows, pillars, circles, and ecclesiastical and other ruins" should be noted on the survey. The suggestion was accepted, but the Government made no effort to organise a survey of antiquities. The Society appears to have done everything in their power to assist the survey officers by the distribution of circulars on the subject, but Dr. Murray states much of the information seems "to have been collected without method or system, and to have been subjected to no criticism." It is consequently of varying quality: sometimes accurate, sometimes quite the reverse. Where the positions of objects are recorded as part of the survey they can be relied upon, but the different classes of objects are not distinguished, and many objects are omitted.

As regards Ireland, when the Ordnance Survey was commenced in 1825, the Director, General Colby, suggested that it should embrace antiquities. The proposal was in the end rejected on the score of expense, but it had been partially carried out for the County Londonderry; the memoir for that county, the only volume published, contains much archæological information, though by no means exhaustive. The case against the Government concerning Ireland is really much stronger than Dr. Murray states it. In Ireland a good start was made; competent antiquaries, such as O'Donovan and Petrie, were associated with the survey. A mass of materials was collected on the antiquities, place-names, local and family history of most of the counties. When the archæological section of the survey was abandoned, this collection was deposited in the library of the Royal Irish Academy, and is known as the Ordnance Survey Letters. Thus we see through the failure of the Government to recognise the importance of the subject, and a false spirit of economy, the expenditure already incurred in connection with the survey was, to a great extent, wasted, and the work left

in an incomplete and unsatisfactory state. Antiquities are noted on the Ordnance maps, but, as in Scotland, the record is of varying quality. No system of classification was adopted, and in some counties the omissions are serious.

Objection, Dr. Murray states, may be taken to a Government survey of antiquities on the ground that it would put a stop to individual effort and the work of archæological societies. So far from this being the case, he points out that a survey would stimulate inquiry. The same objection might, in fact, be taken to the geological survey, which, so far from superseding investigation, "has furnished geologists with a reliable index to the geological features of the country, by means of which they can with more certainty and profit pursue their individual inquiries."

Passing from the subject of the survey, Dr. Murray deals with the kindred question of the Protection of Ancient Monuments. The Legislation on the subject is at present on a very unsatisfactory footing. Monuments as *partes soli* belong to the owner of the land, and he can do with them as he chooses. It is not a crime to deface or injure an ancient monument. The Ancient Monuments Protection Act of 1802, which applies to the three kingdoms, is valuable as far as it goes, but it is very limited in operation. Under this Act the Commissioners of Works are empowered, with the consent of the owners, to accept the guardianship of monuments which may from time to time be scheduled as within the scope of the Act. A limited number of monuments have been scheduled. To 1892 the numbers are :—England 36, Scotland 38, and Ireland 26. The Government, Dr. Murray states, has rendered the Act inoperative as regards the future "by steadily refusing to accept further monuments, even when offered to them."

Ireland has fared better than England or Scotland, at least as regards the powers of protection. At the disestablishment of the Irish Church in 1869, the property of the Church was vested in the Irish Church Temporalities Commissioners. The latter were empowered by the Act to transfer to the Commissioners of Public Works in Ireland such ecclesiastical buildings as were no longer in use, and were considered to be deserving of being maintained as national monuments, and a sum of £50,000 was set aside for their preservation and maintenance. In this manner a large number of ancient structures were placed under the care of the Irish Board of Works. By a further Act in 1892, the Board of Works was empowered to accept the guardianship of ancient monuments generally, and to apply the surplus of the income of the fund created by the Act of 1869 for their maintenance. Some two hundred monuments have been already vested under the Act of 1892. We thus see that the machinery for the protection of ancient monuments is far more complete in Ireland than it is either in England or Scotland. Indeed, if efficiently carried out, the powers of protection seem to be sufficient in Ireland, though compulsory powers are perhaps necessary for extreme cases. The Irish Board of Works has been subjected to much criticism as to the manner in which the protection, sometimes



amounting to restoration, has been carried out. Dr. Murray does not refer to this matter, but, as it has been frequently commented on, a few words will here not be out of place. The Board, as a Board, does not appear to be deserving of blame; it has practically nothing to say to the matter. The fault lies in the scheme devised for the administration of the Acts. The officer appointed to the charge of the monuments is an architect in full practice. He is not a trained archæologist; the charge of the monuments is but a minor part of his professional occupations, and it is therefore impossible that his mind can be on the subject. The result is that the works on ancient structures and monuments are carried out by clerks of works or assistant architects. There is, in fact, no archæological supervision from the beginning to the end of the scheme. If little is done by the Government for protection in England, General Pitt-Rivers, the Inspector of Ancient Monuments is, at least, a distinguished archæologist. Where a sufficient salary is given, the inspector should give his whole time to the duties of his office. He should be a trained archæologist, should inspect the monuments periodically, and report to a board of archæologists. The architect to the board should be simply an expert to advise on structural matters, and in no case should works be carried out without trained and continuous supervision. A strict record of the state of the structures before repairs, and of the actual work done, should be kept for reference. It is unnecessary to enter further into details, which will naturally occur to every archæologist.

In contrast with the indifference of our Government on the subject of ancient monuments—unwritten, yet, none the less, historical records—Dr. Murray refers to the action of the principal States of the Continent. “Almost every country in Europe,” he states, “except our own, has some authority, whose duty it is to care for and protect its ancient monuments.” How minute is the care taken by the French Government of national antiquities will be indicated by the following extract:—“When, in the course of any excavation in land belonging to the State, to a department, a commune, a vestry, or other public establishment, anyone discovers any monument, ruin, inscription, or object of archæological, historic, or artistic interest, the Mayor of the Commune must at once take measures for its provisional protection, and must advise the Prefect of the Department. The Prefect reports to the Minister of Public Instruction, who gives final orders on the subject. If the find occurs on private property the Mayor advises the Prefect. On a report from the Prefect, and after consultation with the Commission on Historic Monuments, the Minister of Public Instruction may acquire the site, in whole or in part, by compulsory purchase.”

In the concluding sections of the essay, Dr. Murray reviews the law of treasure trove, and discusses the importance of promoting the establishment of local archæological museums. We trust that this important essay will be widely circulated. We suggest that the time has come when the various local archæological societies might approach members of Parliament with whom they may be in touch, with a view of urging the questions raised by Dr. Murray on the attention of Government.

"THE REPORT OF THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS" for 1896 (THACKERAY TURNER, ESQ., Secretary, 9, Buckingham Street, Adelphi) is like the "voice of one crying in the wilderness," whilst the architectural and ecclesiastical owls, satyrs, hippo-centaurs, and other doleful creatures which inhabit the artistic desert created in this country by the modern Philistine, endeavour by their curious antics to distract attention from what the prophet is saying. The strength of the indictments made year after year by the Society against the destroyers of ancient churches may be measured by the indignation of the recognised organs of the Philistine architect. The indignation evoked by the exposure of the tricks of the trade of those gentlemen who make a living out of the destruction of ancient buildings under the shallow pretence of so-called restoration is natural enough, for once the public begins to see through their little game their occupation will be as much gone as if they had been image-makers at Ephesus. The quotation of the following passages from the Report of the S.P.A.B. for 1896 will, we think, go some way to explain why this is the case:—

"(Where a church has been restored) The evidence of time, of art, of human striving, has been effaced, and replaced by something as blank as the newest church in the newest suburb. And this could not possibly be otherwise, because we have now no *living* and *growing* style of *ecclesiastical* architecture, that is to say, in the sense which we *do* possess a *living* style of *engineering* architecture, which grows with our wants and adapts itself to our requirements of either an iron bridge, or an armoured warship, and therefore church restoration, instead of giving free scope to our minds, compels us slavishly to copy the work of some particular period, with which the present has little in common. Probably the next generation will condemn our copy as inaccurate, but even if we reproduce ever so exact an imitation, this may only be gained at the expense of misleading future architects, and throwing doubt upon the authenticity of really ancient work." . . . "If our few remaining unrestored churches are to be left to us, the public must not be satisfied with the vague statements so often put forth, 'that the restoration will be carried out on the most conservative lines, and that no objects of interest will be destroyed,' but must ruthlessly refuse to contribute, if the specification includes anything beyond necessary repair."

Yes, that is the point, the time has come for the public to decline to supply any more funds for the restoration of ancient buildings, and only for their repair, after finding out from the S.P.A.B. or the Society of Antiquaries what sort of a record the architect has, and how many previous convictions there are against him. We would even go further and call in a civil engineer instead of an architect whenever it was necessary to repair an ancient structure.

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NOTE.—We have to thank Publishers for sending numerous other works for review, the notices of which must be held over from pressure on our space.







CORNER OF CHANCERY LANE, 1798.



# *The Reliquary*

&

## *Illustrated Archæologist.*

APRIL, 1897.



### The Florentine Crickets.

EVERYONE who has been in Florence upon the Festival of the Ascension, must have wondered why all the inhabitants prance about carrying little cages dangling from their fingers; and when the question is put to a native, "Wherefore do ye this thing?" the answer, "For luck," doth not cause the wonderment to cease. It is an ancient custom which no one has fathomed; its origin is as vague as the date of its institution; but, nevertheless, all agree that the little beasts which are imprisoned in the cages are a species of talisman—an omen of good or evil to the person who possesses them. Should the *kri-kri* chirp for many days, good luck to its owner; but if, contrariwise, it should sigh out its little life after a few hours' captivity, adieu to the chances of a long or prosperous career.

The catching of the *grillo* is part of the ceremony; and judging from the noise—the laughing, the shouting, and the merriment—the Florentines must be even fonder of the sound of their own voices than of the chirping of the cricket. Certainly, as the people swarm along the Lung 'Arno to the Cascine, it is a very babel of voices,

in which the *grillo* plays a very small part. From early morning the neighbouring woods are ransacked, and all available crickets entrapped—this is part of the fun; then they are hawked about the town in their little rush cages (fig. 1), and a few pence purchase your chances of a long life. You take the victim home and feed it as best you can, on salad leaves and such-like dainties. If, peradventure, the *grillo* should live for forty days, you may expect some very exceptional good fortune in this tiresome world; if, on the contrary, it prefers death to captivity, woe betide its owner! It is, I think, in Mr. Hare's *Walks about Florence* that the author speaks of his cook having kept one alive for two months; but the mass of them, from one cause or another, do not long survive their imprisonment.

The custom is celebrated by the Italian poet Antonio Guadagnoli in some verses entitled "*I Grilli*," which are interesting in showing that all the points are the same now as formerly—the finding of the insects in the fields and woods of the Cascine, the joviality of the people, the *tri-tri* (as it is here called) of the crickets, the little cages composed of rushes, and the belief in good or ill luck consequent upon the length of days passed by the poor prisoner. The first verse is as follows, to which is added an explanatory note:—

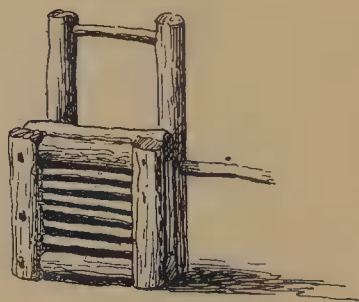


Fig. 1.—Florentine Cricket Cage.

“ Misericordia ! cantavano i grilli  
Il dì dell' Ascensione alle Cascine,  
Per muovere a pietà coi loro strilli  
I Fiorentini, e più le Fiorentino,  
Che non par ch' abbian l'animo tranquillo  
Se a casa non ritornano coi grilli.”

“ Alluda alla antica consuetudine dei fiorentini di récarsi la mattina dell' Ascensione, a buon' ora, nei prati e nei boschetti della Cascine, fuori di Porta a Prato, dove le allegre comitive, sparse sull' erba, si trastullano, o meglio si trastullavano (giacchè è quasi costumanza perdutai) tanto per far l'ora di colazione, nel dar la caccia si grilli (*gryllus campestris* L<sup>1</sup>) che scovati dal loro buco sotterraneo, si portano a càsa in gabbinzze di cauna o soggina, con grande gioia de' bambini, e non senza che gl' innamorati ci trovino occasione di donè scherzevoli, pieni di maliziosi sottintesi.”<sup>2</sup>

Now, here is a custom, probably of pagan origin, which has long survived its meaning; for, although investigations have suggested many a theory, there is absolutely no reliable information to be

<sup>1</sup> Field cricket.

<sup>2</sup> *Poesie Giocose.*



gained (so far) as to the when, the why, and the wherefore of its institution in Florence. One asks, is it known only at Florence? Why does it take place upon Ascension Day, when certain habits of the insect seem to symbolise rather the Resurrection? These, and many other questions, force themselves upon one's mind after having been a witness of the strange custom; indeed, to those who take pleasure in diving and delving into the mysteries of folklore, the crickets may be said to be ever present, and their chirping a constant invitation to solve this particular mystery.

Among the Greeks, locusts and crickets seem to have been very popular as types of man and his labours. We see them pursuing the avocations of the human race, as designs for gems and *intagli*. Thus, upon one gem, "the *grillo*, or cricket, acts as a porter with a pole slung over his shoulders (fig. 2). On another, he marches along with a vast cornucopia upon his arm, whence issue Capricorn and a bee (fig. 3). On a third, a couple appear as gladiators, one with a trident and net of the *retiarius*, the other with the shield and *falchion* of the *secutor*, as if matched together in the arena."<sup>1</sup> In another place Mr. King speaks of this "porter" as a poulterer; and certainly from the design, one would say he was the original of the men who used to hawk rabbits about the streets, dangling at the ends of a pole resting upon their shoulders. We see him here with a brace



Fig. 2.—Gem with Cricket acting as porter.



Fig. 3.—Gem with Cricket and Cornucopia.

of rabbits and a fish hanging from his pole, while below are two creatures which appear to be a scorpion or a lobster, and a caterpillar—"bad paying customers," says Mr. King. Possibly these locust gems may have been worn as amulets possessing talismanic virtues, protecting the wearer from the living prototype, upon the homeopathic plan. To quote Mr. King again: "There is a tradition that Apollonius Tyraneus kept Antioch free of gnats by setting up an image of this beast. The Persians also protected themselves from noxious cockroaches by writing up the name of the king of these insects—*Kabikaj*. In the University library there is a Persian MS. so protected by the name occurring three times on the cover."

At Pompeii there are several wall paintings in which the *grillo*

<sup>1</sup> King's *Antique Gems*.

figures in conjunction with a winged Eros. In one, Eros draws his bow and directs the arrow towards a locust or cricket, in front of which stands another Eros armed with a lance, in the act of turning to fly. On another wall we see Eros crowned with green wings and clad in a red chlamide, trying to catch the *grillo* with a long whip.

There was also "current a strange notion suggested by the cricket's withered skeleton form, and subterranean habitat, that it was the express image of a ghost, and on that account it is actually styled *larvalis imago*. Hence the humour of making it occupied in the daily avocations of this life; it has the graceful embodiment of the same moral that the gloomy imagination of the mediæval artist, 'fed full upon horrors,' delighted to image forth in his ghastly *Dance of Death*."<sup>1</sup> Here seems to be a connection between the burrowing habits of the mole-cricket and its issuing forth as a spirit, and the doctrine of the Resurrection; and the desire of the Florentines to keep the little insect alive during forty days, also appears to suggest the period between the two great festivals of the Christian Church. Can it be possible that originally the caging of the crickets took place upon Easter Day, and that by some accident it was transferred to the Ascension?

Anacreon has celebrated this spirit-like character of the *Tettix* as well as its musical powers:—

" Much congratulation, *Tettix*,  
For thee when among the branches,  
Freshened by a tiny dew-drop,  
Like a very king thou chantest;  
For to thee of right are all things,  
Whatso'er afield thou seest,  
Whatso'er the Seasons furnish.  
Thou the pet art of the delvers,  
Doing hurt to nought and nowise;  
Thou in honour held by mortals,  
For announcer sweet of Summer.  
Thee the Muses take delight in,  
Takes delight himself does Phoebus,  
And with sharp, shrill song endowed thee;  
Nor does age afflict thee ever.  
Wise one! earth-born! lay-delighted!  
Painless, bloodless of thy structure!  
Almost, thou, the gods dost rival."<sup>2</sup>

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<sup>1</sup> King.

<sup>2</sup> Literally—"having flesh without blood. The circulation of the gods, according to Homer, was not blood, but *ichor*, whatever that might be."—*W. Watkiss Lloyd*.

Mr. King, in his *Antique Gems*, speaks of the *grillo*, or *cicala*, being an attribute of the God of Music. Thus it is constantly found upon gems in company with Apollo's lyre; and Cowper, in his translation of Vincent Bourne's lyric "*Ad Grillum*," adds to their musical capacities, cheerfulness, happiness, kindness, and endless life:—

I.

" Little inmate, full of mirth,  
Chirping on my kitchen hearth,  
Whereso'er be thine abode,  
Always harbinger of good,  
Pay me for thy warm retreat,  
With a song more soft and sweet,  
In return thou shalt receive  
Such a strain as I can give.

II.

" Thus thy praise shall be exprest,  
Inoffensive welcome guest!  
While the rat is on the scout,  
And the mouse with curious snout,  
With what vermin else infest  
Every dish and spoil the best;  
Frisking thus before the fire,  
Thou hast all thy heart's desire.

III.

" Though in voice and shape they be  
Formed as if akin to thee,  
Thou surpassest, happier far,  
Happiest grasshoppers that are,  
Theirs is but a summer's song,  
Thine endures the winter long,  
Unimpaired and shrill and clear,  
Melody throughout the year.

IV.

" Neither night nor dawn of day,  
Puts a period to thy play,  
Sing then—and extend thy span  
Far beyond the date of man—  
Wretched man, whose years are spent  
In repining discontent;  
Lives not, aged though he be,  
Half a span compared with thee."

There is a curious design in one of Mr. King's books, giving the cricket as music-maker to four dormice who are diligently nibbling at each corner of a vine-leaf; the *grillo* being seated upon the middle of the leaf.



Another question one would like answered is this: Can there be any connection between the crickets and grasshoppers and the feasts of Bacchus? for they are frequently found in company with a goat—notably upon a Pompeian painting in the Naples museum, of which more anon. Probably the insect is simply symbolic here, as elsewhere, of man's various labours; as upon one gem we see him driving a plough which is drawn by a pair of bees (fig. 4), and upon another he springs over some ears of corn. Everywhere he is a model of industry—symbolizing the best side of man.



Fig. 4.—Gem with Cricket ploughing.



Fig. 5.—Greek Coin with Ear of Corn and Grasshopper.

In connection with their musical capacities, there is a story told of Eunomus, a famous musician of Locris, which Browning has rendered into eighteen verses and called "A Tale." The poet begins by relating how a Greek bard went a-singing for a prize:—

... . "Nor merely  
Sing but play the lyre";

The judges were wrapt in "deep attention,"

"—Judges able, I should mention,  
To detect the slightest sound  
Sung or played amiss; such ears  
Had old judges, it appears!"

The musician "sang out boldly," when lo! one of the strings of the lyre broke—

#### VII.

"All was lost, then? No! a cricket  
(What cicada? Pooh!)  
—Some mad thing that left its thicket  
For mere love of music—flew  
With its little heart on fire,  
Lighted on the crippled lyre.

VIII.

“ So that when (ah, joy !) our singer  
For his truant string  
Feels with disconcerted finger,  
What does cricket else but fling  
Fiery heart forth, sound the note  
Wanted by the throbbing throat ?

IX.

“ Ay, and ever to the ending,  
Cricket chirps at need,  
Executes the hand's intending,  
Promptly, perfectly—indeed  
Saves the singer from defeat  
With her chirrup low and sweet.”

The singer gains the prize, and on returning home decides that—

· · · “ Some record there must be  
Of this cricket's help to me ! ”

And so he erects a statue of himself, with the insect perched upon his lyre.

But the story is much more prettily told by S. Clement of Alexandria. Speaking of a Thracian master of music who tamed the wild beasts by the mere might of song, and transplanted trees—oaks—by music, he continues :—“ I might tell you also the story of another, a brother to these—the subject of a myth, and a minstrel—Eunomus the Locrian and the Pythic grasshopper. A solemn Hellenic assembly had met at Pytho, to celebrate the death of the Pythic serpent, when Eunomus sang the reptile's epitaph. Whether his ode was a hymn in praise of the serpent, or a dirge, I am not able to say. But there was a contest, and Eunomus was playing the lyre in the summer time ; it was when the grasshoppers, warmed by the sun, were chirping beneath the leaves along the hills ; but they were singing not to that dead dragon, but to God Almighty—a lay unfettered by rule, better than the numbers of Eunomus. The Locrian breaks a string. The grasshopper sprang on the neck of the instrument, and sang on it as on a branch ; and the minstrel, adapting his strain to the grasshopper's song, made up for the want of the missing string. The grasshopper then was attracted by the song of Eunomus, as the fable represents, according to which also a brazen statue of Eunomus with his lyre, and the Locrian's ally in the contest, was erected at Pytho. But of its own accord it flew to the lyre, and

of its own accord sang, and was regarded by the Greeks as a musical performer."<sup>1</sup>

The Greeks evidently loved the sound of the cricket's chirping, and held the same superstition as to the good fortune resulting from their presence as the Tuscans and the inhabitants of many parts of our own country, where to kill a cricket is looked upon as the height of ill-luck. But the caging of the insect seems to be unknown in England; whereas it is common in Japan, Spain, and other countries. Théophile Gauthier alludes to it in his *Wanderings in Spain*:—"There is no one in the streets but the *serenos* with their lanterns, suspended at the end of a pole; their cloak, which is of the same colour as the walls around them—their measured cry; all that you hear besides this is the chorus of crickets singing



Fig. 6.—Cupid from a Pompeian fresco in the Naples Museum.

in the little cages decorated with small glass ornaments, their dissyllabic lament. The people of Madrid have a taste for crickets; each house has one hung up at the window in a miniature cage made of wood or wire. They have also a strange affection for quails, which they keep in open osier coops and which vary in a very agreeable manner by their everlasting 'pue-pue-pue' the 'crick-crick' of the cricket." (*English Edition.*)

One would like to see some of these Madrid cages, to compare them with the Florentine, the Japanese, and the Greek, one of which figures in a Pompeian fresco in the Naples Museum (fig. 6), hanging upon the arm of a little Cupid who has evidently come home from a walk, possibly with his captured *tettix*. Another Cupid, milking

<sup>1</sup> *Ante-Nicene Library* (Wilson & Donaldson).



a goat, seems to suggest early summer, the time of year for caging the Madrid insects, for Gauthier speaks of "returning" to the capital for the feast of Corpus Christi, which takes place three weeks after the Ascension. Whether there is any custom similar to the Tuscan one in Spain, I have been unable to discover; but it seems curious that the connection between the caged cricket and a religious festival should only have been in vogue in Florence.

To the Greeks the charm of the grasshopper tribe seems to have been the noise—music, they define it. Thus Meneager hails its coming with its "sweet song, but begs it to sing something new, that he, the poet, flying from love, may go sweetly to sleep under a shady plane tree;" and, as we have seen, they also considered them symbolic of a ghostly life, burrowing, *i.e.*, lost to sight, and then issuing forth to life and activity. So, too, in the

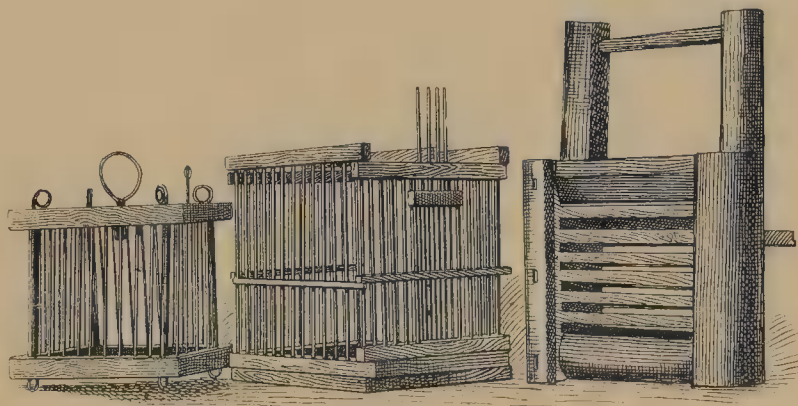


Fig. 7.

Cricket Cages.—From Como.

Japan.

Florence.

Bible, we read of them in one place as symbolic of the Resurrection. "Thy crowned *are* as the locusts, and thy captains as the great grasshoppers, which camp in the hedges in the cold day, *but* when the sun ariseth they flee away, and their place is not known where they *are*."<sup>1</sup> In other places they are only typical of great numbers.

In Greece, before the time of Solon, golden grasshoppers were worn by the Athenians as an emblem of their being *autochthones*, or aborigines—probably as symbolizing that they, like the insects, were born of the soil. Can it be possible that the Florentines first adopted the cricket, locust, or grasshopper as an emblem of their own origin, their forebears, the Etruscans, having been the original

<sup>1</sup> Nahum iii. 17.

inhabitants of the land? Or was the insect-keeping in some way mixed up with an Etruscan custom, and so descended to the Tuscan people, and became welded into the Christian ceremonies? If the cages of the modern Florentine be compared with the one hanging from the little Cupid's arm, it will be seen that they are almost identical in form, and apparently in the material employed; whereas other cages which were found at Como are quite different. This seems to point to the pagan origin of the custom.

Above the picture of the Cupid in the Naples Museum is another design of a winged male figure holding a cornucopia of fruit, and supporting upon his huge wings a reclining female figure—possibly Abundance. Here, then, we see a connection between the caged cricket (if that little *cestello* does really contain one) and the fruits of the earth; and bearing in mind that the feast of the Ascension follows the Rogations, may there not have been, at some distant period, a transference of the custom from the earlier festival of Easter to the Ascension? It is a mere supposition, but the theory can be worked out systematically.

The cricket burrows, is lost sight of, but returns, and flies away; just as our Blessed Lord lay in the grave, rose again, and disappeared. The creature is somehow or other typical of good fortune, and according to the length of its life, so is the luck lasting or not—forty days being the period which its owners desire that it should live. From the Resurrection to the Ascension is also a period of forty days. Can the idea have been originally, that if the cricket survived until the Rogations the harvest would be an abundant one? Thus we have some sort of scheme; whereas the finding of the insects on Ascension Day and keeping them forty days points to nothing—no more than thirty days, or twenty, or ten. It is not uncommon that a religious custom becomes travestied and survives the meaning of its origin; as, for instance, the Flower Sunday at S. Paul's Cathedral, London. Why, upon a particular Sunday, should all the clergy carry bouquets, if it be not the survival of the festival of Corpus Christi, in the octave of which this particular Sunday finds itself. The kernel is gone, but the shell remains.<sup>1</sup>

Of the cricket as fortune-teller or diviner of riddles, I have before me a little book entitled *Indovinala Grillo*, a rather vulgar little book explaining a game of questions and answers, as to luck in

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<sup>1</sup> I am told by one of the Canons of S. Paul's that the tradition of the Cathedral is that the bouquets represent the herb nosegays carried by the judges to ward off jail fever; but may not the tradition have been invented to account for the fact?

commerce, love, and marriage, and abundance or scarcity during the year; and here, as elsewhere, the *grillo* seems to mean both cricket and grasshopper. So does the Hindoo word *çarabhas*. In this connection it may be interesting to quote a reference to these insects in a book by Signor Angelo de Gubernatis.<sup>1</sup>

"In the popular Tuscan songs published by Guiseppe Tigri, the word *grilli* is used in the sense of lovers. In Italian, *grillo* also means caprice, and especially amorous caprice.<sup>2</sup> In Italy, when we propose a riddle, we are accustomed to end it with the words "*indovinala, grillo*" (guess it, grasshopper); this expression perhaps refers to the supposed fool of the popular story, who almost always ends by showing himself wise. The sun, enclosed in the cloud and in the gloom of night, is generally the fool; but he is at the same time the fool who, in the kingdom of the dead, sees, hears, and learns everything; and the moon, too, personified as a grasshopper or locust, is the supposed fool who, on the contrary, knows, sees, understands, and teaches everything. From the moon are taken prognostics; hence riddles may be proposed to the capricious moon or the celestial cricket. In Italian, the expressions "*aver la luna*" (to have the moon) and "*avere il grillo*" (to have the grasshopper) are equivalent, and mean, to suffer from a nervous attack or the spleen. I also find the wedding of the ant and the grasshopper very popular; but as yet an unpublished song. The words which the author heard sung at Santo Stefano di Calcinai, near Florence, are evidently an example of a folk-song:—

" 'Grillo, mio grillo,<sup>3</sup>  
Se tu vuoi moglie, dillo;  
Se tu n'la vuoi,  
Abbada a' fatti tuoi.  
Tinfillulilalera  
Linfillulilalà.'

"A Tuscan proverb among thieves has it, that he is a fool who cannot make his own fortune:—

" 'Quando la cicala il c. batte  
L'ha del m. chi non si fa la parte.'

"According to Hesüchios, the ass was called at Cyprus by the name of a mature *cicada* (*Tettix prôinos*); the *cicada* (or the sun) dies, and the ass (or the night or winter) appears."

<sup>1</sup> *Zoological Mythology, or the Legends of Animals*, Vol. II, p. 47.

<sup>2</sup> The Greeks also used the word *gryllæ*, as signifying caprices, or *chimæra*, and applied it to the strange, fantastic creatures, such as the griffin.

<sup>3</sup> In Italian *grillo* stands for cricket and locust; *cicala*, grasshopper.



I have been told that in a fresco at Prato, representing the Ascension, a cricket is seen springing from the folds of our Blessed Lord's robe ; but I have been unable to verify the statement, or to discover the painter's name. The whole subject is shrouded in mystery ; but if I have been unable to solve it, my thanks are nevertheless due to the many sympathetic friends who have helped me in my work.

SOPHIA BEALE.

NOTE.—Since my article was put into type, I have seen Mr. Leland's recently published *Legends of Florence*, the last chapter of which he devotes to the caged *Grilli*, giving some quaint legends and verses alluding to the custom. But these folk-stories seem rather to have been invented to account for the custom than to throw any light upon its origin. *When* it was mixed up with the festival of the Ascension, and *wherefore*, and *why* it is confined to Florence (if it be so), remains a mystery.

S. B.



## The Etruscan Ware of Wales.



THE plastic art has a long, long history. It is amongst the oldest of the arts. One of its most interesting phases is the so-called Etruscan. This word is quite conventional, nevertheless, and is only applied because of the discovery, during the eighteenth century principally, of numerous specimens of the Greek vase, etc., in the province of Etruria. It is estimated that about 40,000 amphoræ, hydriæ, and other Greek forms of the potter's art are stored in European museums. About 5,000 are in the British Museum alone. It is no part of this article to give a long account of this phase of the potter's art in Greece; but it is necessary, as a preliminary of what follows, to point out that the Greeks excelled in form rather than in colour. It remained for the Italian renaissance to develop the art of colour. But the art of form may be claimed for the ancient Greek as his own peculiar domain, in which he stands unrivalled to this day. The Greek potter, after many centuries of development, took his place as an artist and a genius. To him even "the blind old man of Scio's Isle" paid his poetic *devoirs* in his famous poem of "The Furnace," beginning:—

"Pay me my price, potters! and I will sing:  
Attend, O Pallas! and with uplifted arm  
Protect the oven," etc. (*Cowper's Translation*).

The Greek potter carried his art of form to such perfection that all subsequent attempts to follow him are only successful in approaching his elevated status. He did not confine himself to imitate nature, but created conventional forms of his own. He even divided his art into as many as nine different styles. According to Jacquemart, the Etruscan only approached the Greek style at the last epoch, almost on the threshold of the Christian era; he says that their first conceptions were barbarous.

Be this as it may, not only the Etruscan but the moderns have imitated the Greek almost slavishly. Perhaps the greatest and closest

imitator was Josiah Wedgwood. His Portland vase is historic; and his jasper ware, in turn, has had endless imitators.

One of the so-called "styles" of the Greek potters was a *red* earth or clay, relieved by mouldings in bas-reliefs on friezes representing animals, processions, etc. Another "style" was the so-called Italo-Greek vase with *red* paintings. It may have been a combination of the two which suggested the manufacture of the "Dillwyn Etruscan ware," of which a few specimens are to be seen in the



Fig. 1.—Tazza with Dancing Girls, Royal Institution, Swansea. Side view.

Geological Museum, Jermyn Street, London. The clay of which these specimens are made was accidentally discovered on the estate of Penllergare, a few miles from Swansea, which belonged to a member of the Dillwyn-Llewelyn family. The late Mr. Lewis Llewelyn Dillwyn was the managing owner of the "Cambrian" Pottery at Swansea in the "forties." That Pottery had made its mark in the artistic world of ceramics by producing one of our finest British porcelains, beautifully decorated, for a period of ten years—1814 to 1824. Mr. Dillwyn, in the year 1840, attempted to get Mr. Brameld



of Rockingham to go to Swansea to revive the glories of the porcelain period, but failed to induce him to do so. He had also endeavoured, under his own *regime*, to make an imitation Wedgwood ware. He succeeded admirably in producing vases, etc., *à la* Wedgwood, with figures in bas-relief as good as the originals. But there was no money in it.

The production of pottery and porcelain wares must be divided broadly into two kinds—artistic and commercial. It was so even in



Fig. 2.—Tazza with Dancing Girls. View of Inside of Bowl.

the palmy days (for art) of old Greece. The dividing line is more emphatic now than then, as many a British potter has found out to his cost. Dillwyn was one of this “army of martyrs.” As long as he stuck to earthenware for commercial and domestic purposes he was right; when he went in for art-pottery he was pecuniarily wrong. In porcelain, in Wedgwood ware, in Etruscan ware, it was one and the same result:—

“True it is, ’tis pity; pity ’tis, ’tis true.”

The Greek potters paid Homer to sing them a song in praise of their art. He did so. It was a capital advertisement for them, and they could afford to pay the great poet. The Elector of Saxony supported the potters at Dresden. The King of France



Fig. 3.—Vase with Warrior in Chariot, Royal Institution, Swansea.

did the same for Sèvres. But when the Chelsea potters and the Nantgarw-cum-Swansea potters asked our Government for assistance they were refused. Our rulers do not patronise art; why should the people? Hence Mr. Dillwyn got no support from the public, and the manufacture of the Etruscan ware was dropped. At least



this was the explanation given by Mr. Dillwyn's son to a friend of the writer's. The manufacture was suggested, as already stated, by a "find" of rich, red clay. Experiments were tried with other clays,



Fig. 4. —Vase with contest between Amazons and Warrior, Royal Institution, Swansea.

but did not succeed. In conversing with one of the "old hands," it appears that it was only after repeated trials that the "Etruscan ware" was finally successful, even with the red Penllergare clay.



The persons who were primarily responsible for its production, and who took personal and artistic interest therein, were—Mr. L. Ll. Dillwyn, Mrs. Dillwyn, Mr. Hinckley (their manager and scientific potter), Mr. W. Clowes (modeller) and Mr. Stanway Brown (engraver). These names are worthy of preservation, because, after repeated trials, they produced a good, sound body of really artistic form. It was another edition of the Greek type. These vases are now comparatively rare, and command much higher prices than formerly. As time advances that price will increase, for it is not at all probable that, in our country, they will be produced again in the same degree of excellence. The art of the potter in our land is too much a struggle with the market ever to reach its highest range of development.

The manufacture at Swansea of Etruscan ware only lasted for about three years, and was closed some forty-six years ago. Interest in it at Swansea has recently been revived by the fact that the drawings relating to the same have been acquired by "The Royal Institution" of that town. Mr. Lewis, the curator, recently called the writer's attention to them; and, by the kind permission of the courteous president (Col. Morgan, R.E.), a few notes of their contents were permitted to be taken. They may be summarized as follows, as there is not sufficient space in this magazine for all the details:—

- 20 Lithographs of old Greek forms.
- 30 Tracings of ditto.
- 41 Original drawings from the antique, some being marked as from the Vatican; some from the Etruscan Room, British Museum; and others are unmarked.
- 3 Patterns in tissue paper.
- 5 Patterns in cartridge paper.
- 20 Original sketches in oil, etc. One is a sketch of Dover Castle, and is dated 22nd Feb., 1850. One is an outline of a head, with watermark "C. Willmot, 1820." Others have various watermark dates between those years.

In the 41 drawings from the antique there are some with instructions how to proceed, *e.g.* :—

"ETRUSCAN-TAZZA.

Size of original.

(Bacchus and Satyr—818 D, case 61 Brit. Mus.)"

Some instructions are in a lady's handwriting, and some in that of a gentleman.

It appears that both Mr. and Mrs. Dillwyn were adepts at either brush or pencil; and that they were in the "Etruscan" days



Fig. 5.—Vase with Warrior and Chariot, Royal Institution, Swansea.

frequently seen at the Pottery. One room, it appears, was familiarly known by the workpeople as "Mrs. Dillwyn's Room."

The most striking drawing, perhaps, of all is that of Apollo

(Helios) driving a chariot and four horses—"the horses of the sun." Lampetia, his daughter, is appealing to him against Ulysses, who with his ship's crew (being driven by hunger), have taken possession of the sacred herds of Apollo and are killing them. There are vases marked as taken from the Vatican. Another is that of Dancing Girls, as painted on a Tazza now in The Royal Institution, Swansea (see figs. 1 and 2). Another is that of Paris escaping with Helen in a quadriga drawn by four horses.

In addition to the drawings there are a number of the vases in The Royal Institution Museum. They are all made from the red clay of Penllergare, save two of them. One of the most interesting is a trial piece, evidently of white clay, having the figures printed or transferred on a bluish ground, with the panels painted in black. The transfer print on one side is that of a Greek warrior battling with griffins (see fig. 3); and on the reverse is the figure of a warrior standing by his chariot, holding his helmet in his hand as if saying farewell. It is probably meant for Hector before departing for the field of battle in front of Troy.

The form of the vase is an amphora of graceful shape, not one of those pointed at foot to thrust into the sand, but one for domestic purposes to stand on any hard substance.

The two vases (figs. 4 and 5) represent two other amphoræ, but without the ornamental scrolls. They are made of red clay, and with black paint on the surface around the figures, which are represented in red—the natural colour of the clay. Fig. 4 represents a contest of a Greek warrior with Amazons; fig. 5 has the figure of Hector(?) again, as mentioned above.

The mark used for the Swansea Etruscan vases is shown on fig. 6.



Fig. 6.—Mark on Swansea Etruscan Vase.

In concluding this short sketch it may be apropos to mention the reflections thrust upon my mind by the incidents related. They are, first, that it is well we should have men like Dillwyn, and women like his clever and amiable wife, who, even at the risk of



pecuniary loss to themselves, hold up the banner of love for all that is lovely in art, whether it be of form or colour. Second, that the ancient Greek desire to inspire men with a high ideal of physical as well as moral beauty—for it is often forgotten that the two are



Fig. 7.—Imitation Wedgwood Vase belonging to Dr. Jabez Thomas, of Swansea.

correlatives of each other—is not yet dead. May it revive again and again. Thus, the Dillwyns and the Wedgwoods will live once more in the body and spirit of ancient Greek life, re-incarnated, so to speak, in the love of and embodiment of modern art, even in the art of the potter.

As an addendum to the foregoing, it is of some interest to know that not only did the Swansea potters imitate Etruscan ware, but other varieties of the classic and antique. This fact is barely known even to collectors and connoisseurs of Swansea ware. Dr. Jabez Thomas of that town has a fine vase, 2 ft. 6 ins. high by 1 ft. 2 ins. diameter at the shoulder. It is an imitation of a Wedgwood stone-body. It is decorated in *basso-relievo* with *amorini*, a figure holding a cornucopia, a team of horses; but the driver and chariot behind have unfortunately been broken off. An illustration of the vase is seen at fig. 7. It will be observed that the form and decoration are eminently classic, and that a high degree of excellence had been obtained in the reproduction of this phase of ancient Greek art. At what period of the history of "The Cambrian" pottery this description of "potting" was produced it is difficult to say. From what I can gather, the bulk of the evidence is that it was in the "thirties" some time. Specimens are very rare, and it is all but impossible to get exact information regarding the period of production. There is no doubt, however, of it being "Swansea," because it is so stamped in the clay, or stone-body.

W. TURNER.



## Recent Cave-Hunting in Derbyshire.

### II.—THIRST HOUSE.



THE earliest account of archæological discoveries in this cave that the writer is aware of, is a short paper which was contributed by the Rev. J. C. Cox, LL.D., to the 1890 volume of the *Derbyshire Archæological and Natural History Society's Journal*. This was followed by an illustrated description of the principal objects themselves by the same gentleman in the next year's volume. A continuation of this, recording "finds" up to date, appeared in the 1894 volume, and a description of the cave itself, with a general summary of the discoveries and their results, in that of 1895, both by the present writer.

Thirst House has little in common with Rain's Cave, both as a cave and in respect to the results of its exploration. It is situated in a wild and trackless ravine about three miles south-east of Buxton, known as Deep Dale, for which reason it is frequently called Deepdale Cave. Its conspicuous portal is at the foot of a bold escarpment of carboniferous limestone, which crests a grassy slope or *talus*, about 50 ft. in height. It has a singularly artificial appearance, an effect heightened by the wall-like face of the rock; the elliptical arch of the mouth, 26 ft. in span and 15 ft. in height, occupying a shallow rectangular recess. Climbing the slope, the visitor finds himself in the entrance of a tunnel-like cavity about 90 ft. long, with a tolerably level floor, and a roof varying from 6 ft. to 12 ft. in height. At the end, the roof and the floor make a sudden descent into a lower chamber, which, unlike the former, has a very irregular floor, and is somewhat shorter, being about 72 ft. in length. The accompanying sketch (fig. 1) is a view of the entrance from the opposite side of the valley, and the longitudinal section and plan (fig. 2) will explain the relative positions of the two chambers (*A* and *B*, fig. 2).

At the lowest point of the second chamber was a small



aperture, now covered with *débris* from the excavations, which led to a succession of cavities below its floor. These cavities are small and irregular spaces in a jumbled mass of fallen rock and stalagmite, which, some 30 ft. below the chamber floor, contain slowly-moving water. The two chambers are not quite in a line with each other, the first having a direction nearly due east and



Fig. 1.—Entrance of Thirst House.

west, while the second swerves towards the south; and there is this important difference between them,—the former is drilled, so to speak, out of the solid rock; while the latter is an enlargement of a fissure. This fissure is part of a mineral vein (*a, b*, fig. 2) denuded of its filling, which traverses the country for about a mile, and crosses the valley at this point. The transverse section (fig. 3)

of this chamber tells its own story at a glance. *A* represents the fissure in its upward direction; *F*, in its downward direction; *C*, *D*, *E*, and *F* are cavities below the second chamber, *B*. The section presents two elements of instability—the overhanging roof, and the water in the lower cavities; from the one may be expected occasional falls of rock; from the other, a slow undermining of the floor deposits.

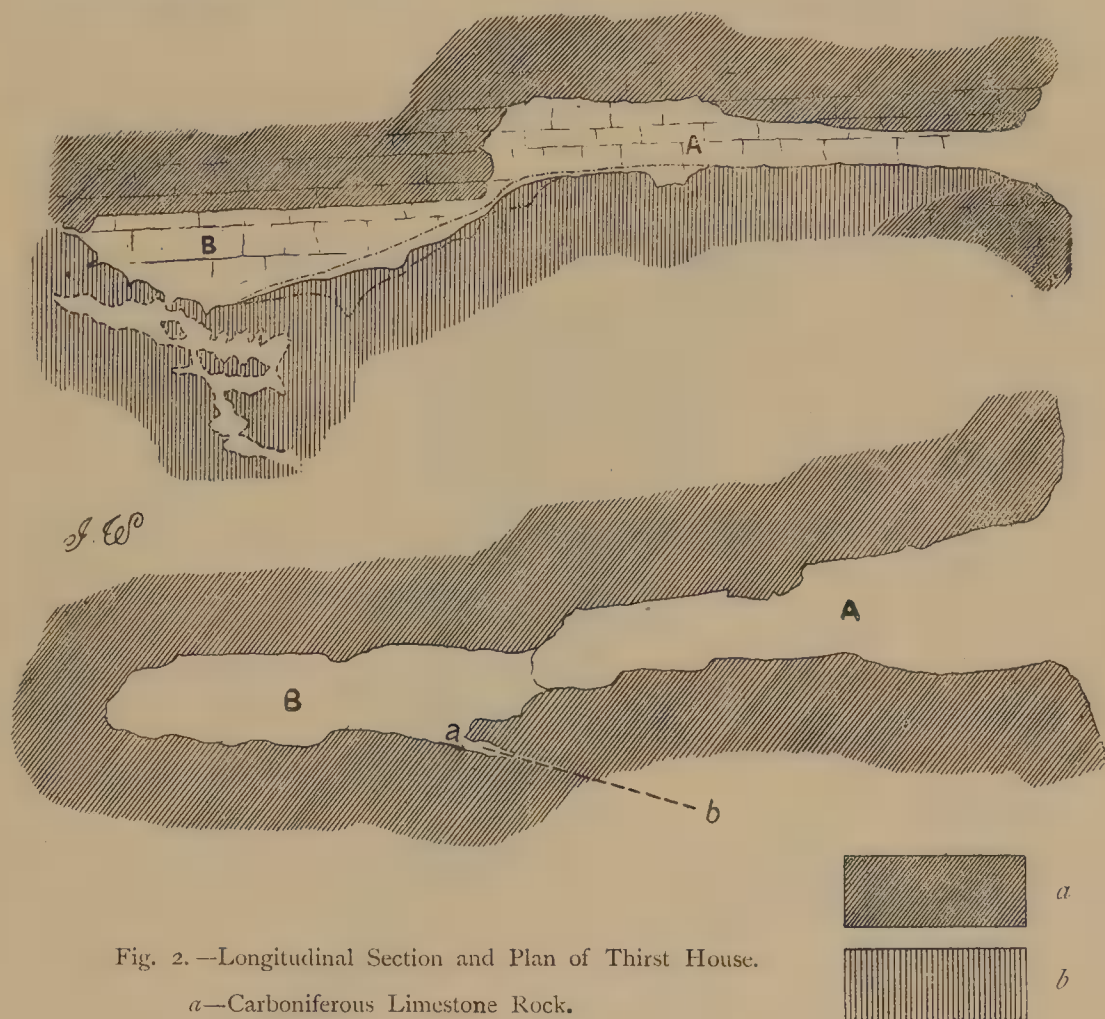


Fig. 2.—Longitudinal Section and Plan of Thirst House.

*a*—Carboniferous Limestone Rock.  
*b*—Cave Deposits.

One episode of the history of the cave is easy to read, and it may have been repeated more than once. Along the north side of the second chamber, and near its roof, is a well-defined, thick horizontal ridge of stalagmite, the edge of a former sheet which doubtless extended from side to side, as indicated by dotted lines in the section. This sheet was, and could only have been, deposited upon a *floor*. Presently—that is after an interval of centuries, perhaps thousands of years—the floor was undermined by the



action of the water and began to sink. The stalagmite may have simply followed this subsidence, giving way under its own weight ; but more likely it remained suspended until a fall from the roof crushed it in. The subsidence would not be regular or continuous, for sooner or later the *débris* would so settle down as to resist the action of the water, and then would follow a period of repose, during which new stalagmite and other accumulations could collect upon the floor.



Fig. 3.—Transverse Section of the Second Chamber, Thirst House.

What has been said thus far, any visitor venturesome enough to explore these cavities could have found out for himself by the mere use of his eyes. Before proceeding to describe what the spade has disclosed, the folk-lore of the cave must receive a moment's consideration. "Thirst House" must strike the reader as a singular name for a cave, which, to ordinary frequenters, appears to be remarkably devoid of water. There is, however, a



small spring in the valley below the entrance; and according to the lore of the country-side, Hob charms its waters on Good Friday, so that whoso quenches his thirst thereat—with proper faith, of course—will be cured of any ailment he may be suffering from. It is obvious that this is merely a popular explanation of the name, the spring being too insignificant and distant for the name to have originated from it. The reference to Hob points to the solution. The cave is even now popularly associated with the elfin race. Mr. Salt, of whom more anon, reports that a farmer in the district, occasionally finding small, old-fashioned tobacco-pipes when ploughing his fields, explained their presence by the tradition that Deep Dale was “a noted place for the fairies in the olden times”; and to give point to his explanation, he related how a workman, in crossing the valley one early morning, caught one of them and put it into his bag and took it part way home; but as it shrieked so pitifully he let it go, whereupon it ran back to the valley! Hob-Hurst was a capricious elf, who, when in a good humour, made everything on the farm, particularly in the dairy, go smooth and prosperous; but when irritated made the cows go dry, the milk turn sour, the crocks smash, and generally infuse a spirit of contrariness in everything. A charm used in this district against his trickiness is given in an early volume of the *Reliquary*; it ran thus:—

“Churn, butter, churn!  
Peter stands at our gate  
Waiting for a butter-cake!  
Churn, butter, churn!”

A cave may not seem a suitable residence for a *wood-elf* (“hurst” being old English for a wood); but a few miles from Deep Dale is a huge mass of slipped rock overlooking the Wye, full of dark fissures, and known as “Hob Hurst’s House,” or simply as “Hob’s House.”<sup>1</sup> There is reason to think that a common abbreviation for Hob Hurst was simply “The Hurst,” which in the Peak *patois* would be chopped down to “Th’ Hurst.” The meaning of this being forgotten, the spring furnished

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<sup>1</sup> According to Rhodes (*Peak Scenery*, 1824, p. 125), the inhabitant of this curious mass of rock appears in the lore of the locality as a giant named Hob, who “never appeared by day; but when the inhabitants were asleep in their beds he traversed the vales, entered their houses, thrashed their corn, and in one night did the work of ten day-labourers, unseen and unheard, for which service he was recompensed with a bowl of cream, that was duly placed upon the hearth, to be quaffed on the completion of the task he had voluntarily imposed upon himself.”

a reason for the name of the cave, and "Th' Hurst" became "Thirst."<sup>1</sup>

The credit of the discovery of archæological remains seems to be due to Mr. Millet, a young man of Buxton, who about ten years ago was attracted, in common with his school-fellows, to the cave, through a story of money hidden in it by an old miser who died suddenly. In their rough diggings, potsherds and bones were turned up, which circumstance led Mr. Millet to resume digging in a different spirit some years later, when he was joined by Mr. Salt, also of Buxton, who has done good service to local archæology in other respects than in his work in this cave. These gentlemen did not attempt a system of excavation like that adopted for Rain's Cave,

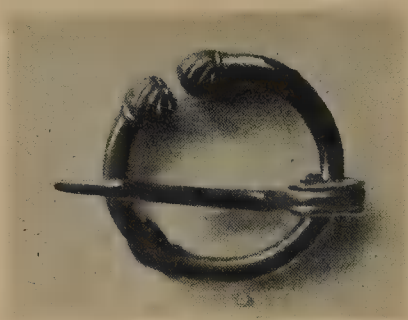


Fig. 4.—Penannular Brooch, Thirst House. (Slightly reduced.)

for it would have been costly and laborious in a cave of such proportions as Thirst House; but what they did was orderly and conscientiously done. Mr. Millet's work was chiefly in the second chamber; while Mr. Salt confined his to the first chamber and the slope outside below the entrance, which yielded results equal, or even superior, to those of the interior.

As in Rain's Cave, all the deposits which were cut into, appeared to be Post-pleistocene or Recent, nothing that could be identified with an older age being found. Those of the first chamber were:—(1) a dark surface soil about one foot thick, containing bones, pottery, bronze objects, fragments of coal,<sup>2</sup> etc.;

<sup>1</sup> In the Peak there is a cluster of cottages, called Thurlow Booth on the Ordnance Survey. But instead of being on a hill (*low*) they are nestled in a hollow in a valley side. Upon enquiry at one of the cottages, the writer found that the place was known as "Th' Hollow Booth," *i.e.*, the "booth" in the hollow. The Survey officers evidently took "th' hollow" to be a provincialism for "Thurlow." This Thurlow has figured in print as signifying "Thor's Hill"!

<sup>2</sup> The nearest point where coal is found is in the millstone-grit shales of Thatch Marsh and its vicinity, from three to four miles from the cave. Mr. Salt states that the fragments found in the cave exactly corresponded with that of these places.

(2) a sheet of stalagmite varying from about one foot to two or more feet (at the back); and (3) a yellowish cave-earth mixed with stones, which was not "bottomed." The slope outside below the entrance was found to be covered with a dark layer, varying from one to three feet or more in thickness, which consisted of ancient rubbish, and containing an abundance of particles of charcoal, fragments of pottery (averaging, according to Mr. Salt,

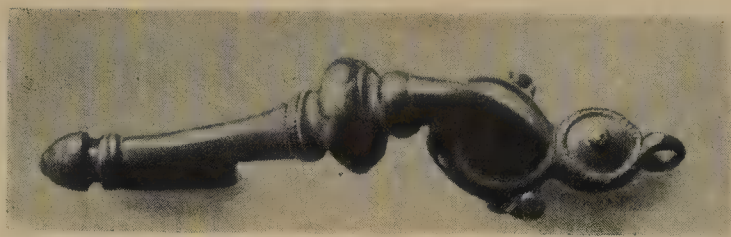


Fig. 5.



Fig. 6.

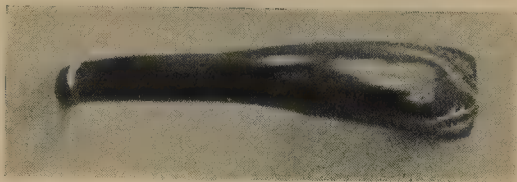


Fig. 7.

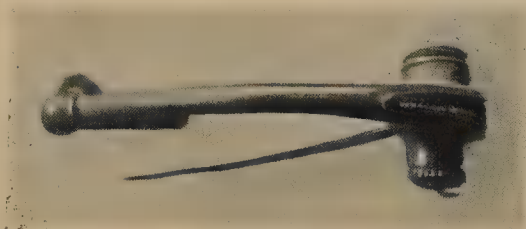


Fig. 8.

Fibulae from Thirst House. (Slightly reduced).

about thirty to the square yard), and other objects. It was, obviously, the equivalent of the dark seam of the interior of the cave. The objects obtained from these dark layers were, as a rule, Romano-British; some, however, may have been pre-Roman, and others, post-Roman. The sheet of stalagmite was probably originally continuous with the broken stalagmite of the second chamber. Thick as it was towards the end of the first chamber, and, therefore, long as it must have been in formation, there were evident remains of man's presence beneath it in the shape of a



seam of dark earth and charcoal, varying from three to six inches in thickness. Mr. Salt is uncertain whether any bones or other objects were found in this seam. All that he found in the lowest bed were some fragments of bone.

Probably no other English cave has yielded so large and interesting a number of Romano-British objects. Mr. Salt's private collection contains a large proportion of these; Mr. Millet gave many of his specimens to the Buxton Free Library, retaining a few for himself. There must be a considerable number, however, in unknown hands, for it was quite a fashion at one time at Buxton to have "a turn at the cave." These diggers, however, soon tired of their laborious pastime; but it is known that they occasionally found interesting objects.

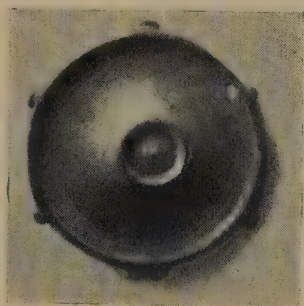


Fig. 9.—Disc-shaped Brooch, Thirst House. (Slightly reduced.)



Fig. 10.—Dragonesque Brooch, Thirst House. ( $\frac{1}{2}$ .)

Many of the earlier-discovered objects in Mr. Salt's collection were described and figured in the *Derbyshire Archaeological and Natural History Society's Journals* for 1890, 1891, and 1894; but the later-discovered have not as yet found a place in any antiquarian publication. Space cannot be spared here for much more than a mere enumeration of the objects; but this will be sufficient to give the reader a general idea of the character of the collection. The potsherds, as usually is the case with these sites, were the most numerous class of manufactured articles found in Deep Dale. In the selection in Mr. Salt's collection, most varieties of British and Romano-British wares are represented—coarse half-fired hand-made, and wheel-made of various kinds, including Samian, and imitation Samian. The only perfect vessel is a small ampulla of buff ware. Rims of mortaria, also in buff ware, were found in large quantities. Glass is represented by five beads of various shapes and shades of blue, and a tessera of rich deep blue. Among the bone objects are several needles, pins, and borers; a curious

corkscrew-head-shaped object, such as is frequently found on Romano-British sites, and which may have been used as dress-fasteners; an arrow point (?), etc.

The bronze objects are numerous and of especial interest. Eight or nine of these are penannular brooches of simple and ordinary design (fig. 4); in another, the ring is continuous. There



Fig. 11.—Hinged Ornament,  
Thirst House. ( $\frac{1}{2}$ ).

are about a dozen or more of the ordinary harp, cruciform, and dolphin shapes, mostly hinged, some exhibiting traces of gold and silver plating or rich enamel (figs. 5 to 8); and three circular shield-like brooches (fig. 9). Another brooch (fig. 10), which still retains its enamel settings, is

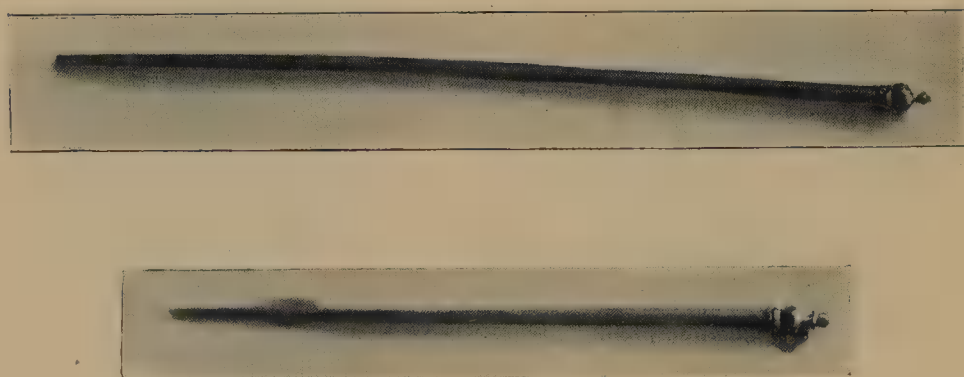
S-shaped, terminating with dragons' heads, and closely resembling one found in the Victoria Cave at Settle with objects of this period, described and illustrated in Prof. Boyd Dawkins' *Cave Hunting*. In design this brooch is distinctly Late Keltic; more characteristically so is a portion of an ornament hinged apparently for the attachment of a buckle (fig. 11); but which the Rev. Dr. J. C. Cox has conjectured may be part of the fillet or bandeau (*taenia, vitta*) worn round the hair by young Roman women. There is also some Late Keltic feeling in the ornamentation of an



Fig. 12.—Toilet Accessories,  
Thirst House ( $\frac{1}{2}$ ).

unusually fine set of toilet accessories, consisting of a nail cleaner, tweezers, and ear-pick, all originally silver-plated (fig. 12). There are several other tweezers in the collection, besides other bronze objects, as pins (figs. 13 and 14) (one with a silver head), finger rings, hooks, nails, pins of fibulæ, several coins, a pendant ornament (fig. 15) a portion of a strigil(?), a piece of sheet bronze, delicately chased with a basket-work pattern, etc. The coins which are decipherable are a first bronze of Pertinax, a second bronze of Antoninus Pius, and two third bronzes of Victorinus and Gallienus.

The iron objects comprise a large harp-shaped and six-ring fibulæ, six rings and hooks, a staple with a ring, two buckles, a dozen or more nails of various shapes and sizes, two knives, two



Figs. 13 and 14.—Pins, Thirst House. ( $\frac{1}{2}$ )

wedges, a spiral ox-goad, an arrow-head, clamps, hooks, a needle, a turned pin, and many fragments of indeterminate use. Besides the above, the collection contains several whetstones; a small ball of black marble; a curious implement made out of a piece of stalactite, rounded at the ends, and with a groove round the middle, about  $5\frac{1}{2}$  ins. long; five pieces of red hæmatite, all rubbed; points of deer antler; and several flint implements—a horseshoe-shaped scraper, a barbed arrow-head, and various worked and unworked flakes, about eighteen in all. As might be expected, Mr. Salt found in his diggings, bones in abundance, mostly in a decayed and fragmentary condition; but he reserved only the more notable specimens for his collection. These comprise skulls or other large bones of the horned sheep, dog, pig, and ox; specimens of cut bones, and antlers of red-deer.<sup>1</sup>

<sup>1</sup> The reader is referred to a note upon a recent discovery at the foot of the outside slope, elsewhere in the present number of this magazine.



The collection given by Mr. Millet to the Buxton Free Library contains fragments of coarse hand-made ware, and of black, Samian, and other Roman wheel-made wares; a piece of rubbed red ochre; several pebbles used as hammers, and another, apparently, as a whetstone; several large bone pins, one with a turned head, and a bone awl; a bronze ring and armlet; and a fine series of skulls and other large bones of red deer, short-horned ox, bear, fox, wild boar, pig, sheep or goat, badger, etc.

Among the objects which Mr. Millet retained was a small bronze scent box with hinged lid, similar to a modern vinaigrette. The writer has not seen it for several years, but so far as he can call it to mind it was about  $1\frac{1}{8}$  in. by  $\frac{3}{4}$  in., and  $\frac{3}{8}$  in. deep. The lid was perforated with four small round holes. The bottom only was decorated, the decorations taking the form of two rows of triangular recesses, base to base, and containing traces of enamel.

In Mr. Salt's collection are two fragments of the rim of a buff mortarium which bear portions of an inscription in cursive characters (fig. 16), scratched in before the vessel was fired. As the two fragments are not fellow-pieces, it is likely that the inscription was of some length. Mr. F. Haverfield, F.S.A., to whom the more legible fragment was submitted, reads its letters as - - *andi sig* - - , the former being a word ending in the genitive case, and the latter the first part of a second word; but he remarks that it would be idle to guess the sense. The reading on the second fragment is almost obliterated.



Fig. 15.—Pendant, Thirst House. ( $\frac{1}{2}$ .)

It is clear enough from the volume and variety of the Romano-British objects that Thirst House was made much use of during the Roman occupation of Britain. It is puzzling to understand why people so cultured as the "finds" indicate them to have been, and indeed, as history describes the natives generally under the Roman sway, should have frequented a damp and gloomy cave like this of Deep Dale. Prof. Boyd Dawkins, who has frequently visited the cave, has suggested that these occupants were British fugitives of the time of the English invasion. There is little doubt that the Britons did resort to caves for safety, and there is no reason to doubt that our cave was such a hiding-place when the district fell into the hands of the English after the capture of Chester in 613. But it is quite inconceivable that such an episode in the history of the cave could have been of sufficient duration to account for the remarkable

abundance of the objects of this age, and for the thickness of the deposit in which they were found. The victorious advent by the invader would cause consternation throughout the district. We can imagine a party of Britons hurrying from Buxton to our cave. If capture meant death or bondage, as popular history represents, their only chance of ultimate safety lay in getting out of the subjugated region as quickly as possible. A few might make the cave their hiding-place for a time—months perhaps, but certainly not years—without detection; but a large party would speedily be discovered. Food would be required, and it would be almost impossible to search for it unseen. Refugees in this plight would certainly try to keep their hiding-place as secret as possible—they would not light fires in front of the cave, nor throw refuse down the slope below.

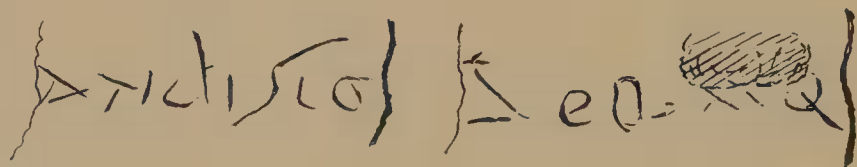


Fig. 16.—Portions of an inscription on a Mortarium, Thirst House. ( $\frac{1}{2}$ .)

The excavations, however, have shown that not only were these precautions disregarded, but that the deposit which contained Romano-British objects was of considerable thickness, frequently exceeding two feet, and of considerable extent, being spread over the whole floor within and the whole slope in front. It is impossible to conceive that a party of fugitives hiding here for a few weeks, or at most months, could have left so great an accumulation. The conditions seem rather to point to a period of habitation extending over centuries.

The writer inclines to the opinion that most or all of the Romano-British objects were left by miners. It is well known that lead mining was an important industry in the Peak during the Roman occupation. The presence of coal in these cave deposits is to some extent a corroboration, for the Romano-Britons used this mineral in the manufacture of lead. The nearest spot where it is found is about three miles from the cave. It is not likely that it would be brought all that distance merely to warm a cave and to cook rude dinners. To miners working in the vicinity such a cave would be a boon in many ways—a shelter, a storehouse, and at times a dwelling.

NOTE.—The Publishers are indebted to the Derbyshire Archaeological and Natural History Society for the use of several blocks in this article and the previous one upon Rains Cave.

J. WARD, F.S.A.

*Cardiff Museum.*

## Discovery of Ancient Remains in Deep Dale, near Buxton.



N April 30th last, my father and myself dug a trench below the entrance of the cave known as Thirst House in this dale, and in doing so we uncovered an ancient interment. In the present number of *The Reliquary*, Mr. John Ward, F.S.A., contributes an account of this cave, and of our discoveries of ancient remains, both within it and below its entrance. The reader upon referring to p. 87, will note that the whole slope from

below the entrance to the bottom of the valley consists superficially of dark earth mixed with potsherds, bones, etc.; it is, in fact, a *talus* of ancient refuse. The above trench was made in this layer at the bottom of the valley, and immediately below the cave. At a depth of four feet were the remains of a human skeleton (A, in the plan, fig. 1), laid at full length in an enclosure, cist-like, but without cover-stones, constructed of massive blocks of limestone, such as might have fallen from the rocks above.

The skeleton was in an extremely decayed condition. The head pointed to the east; the teeth were much worn down. Associated with this interment were three objects which lay near the head: an elegant armlet (B), a split ring (C), and a pin (D), all of bronze. Close by the head were also fragments of a wheel-turned vessel (G), which had contained burnt bones. This appeared to have been crushed by pieces of stone which lay upon it.

The armlet (fig. 2) is oval in shape, and is  $3\frac{3}{4}$  ins. in longest diameter, and  $3\frac{3}{8}$  ins. in the shortest. It is worked out of a slender bar of bronze, oblong in section, and drawn out at each extremity into a wire of about the thickness of ordinary bell wire. These wire terminations are worked into a double row of loops, forming a very elegant pattern, as indicated in the accompanying engraving. The ring is a simple coil of wire,  $\frac{3}{4}$  in. in diameter. The pin is  $1\frac{3}{8}$  ins. long, made from a piece of wire sharpened at one end, and without a head.

The fragments of the vessel were of coarse wheel-turned pottery, without decoration. They had formed parts of a globular vessel with an outspread rim, 7 ins. in diameter and 9 ins. high. Fragments of the same kind of pottery were plentifully found throughout the refuse layer, and in the cave, associated with bronze objects, etc. The broken vessel lay close by the head and inside the cist.



A short distance from the cist, and, therefore, of uncertain relationship to its interment, was a heap of charcoal (F), and with it some bones of stag, jaws of a boar, and an iron knife (E). The knife is of usual Romano-British form, with a blade  $2\frac{3}{4}$  ins. long, fitted by means of a tang into a deer-horn haft, as shown on fig. 3.

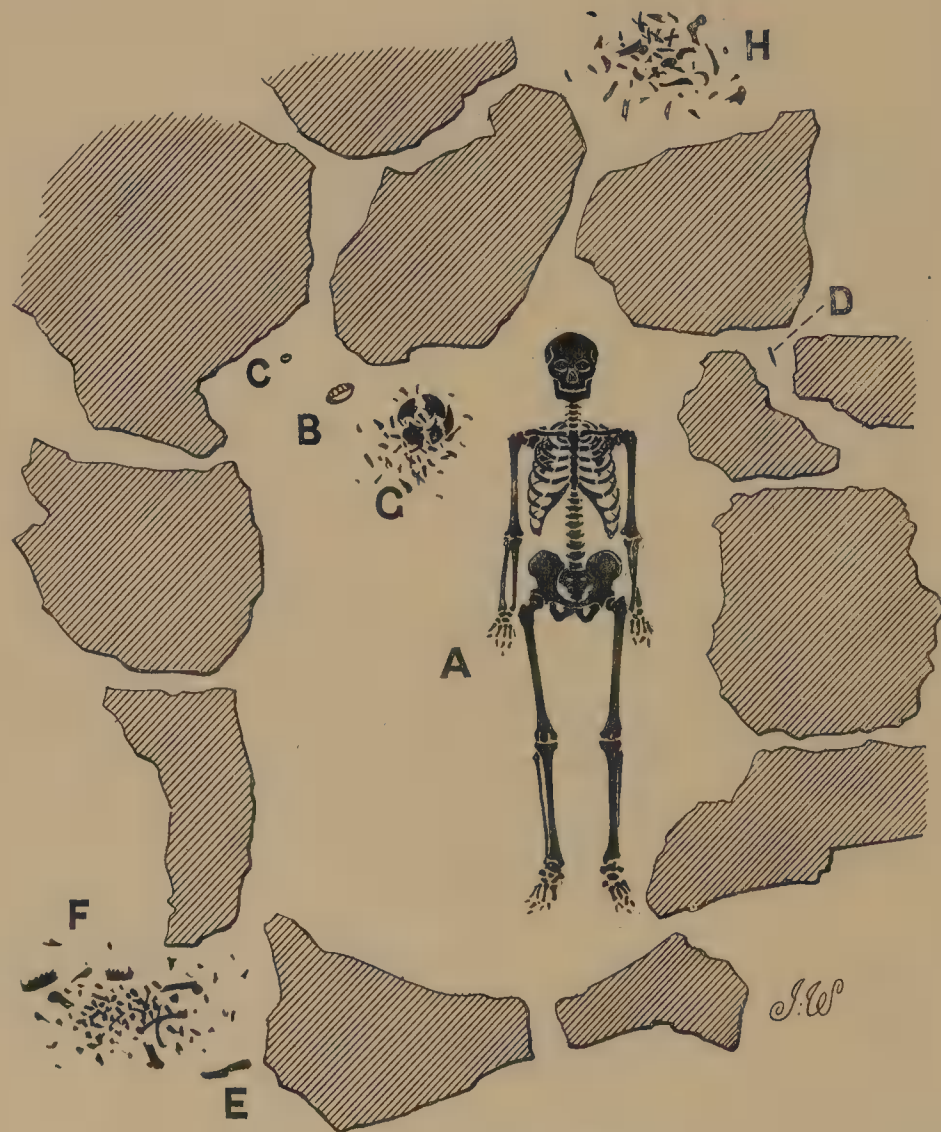


Fig. 1.—Plan of Interments, Deep Dale.  
(From a Sketch on the spot by W. H. Salt.)

Still further away from the cist-interment, were several burnt teeth and bones (H), which belonged to a young person. They probably formed part of another interment, as they were found amongst a heap of charcoal and burnt bones.

Mr. Ward considers that these various objects are Romano-British, and that the armlet is of most unusual construction and design. He considers

that the skeleton and the broken urn of burnt bones represent independent interments, and that the burnt bones outside the cist may represent a third. He points out that the bronze objects and the knife were too far away

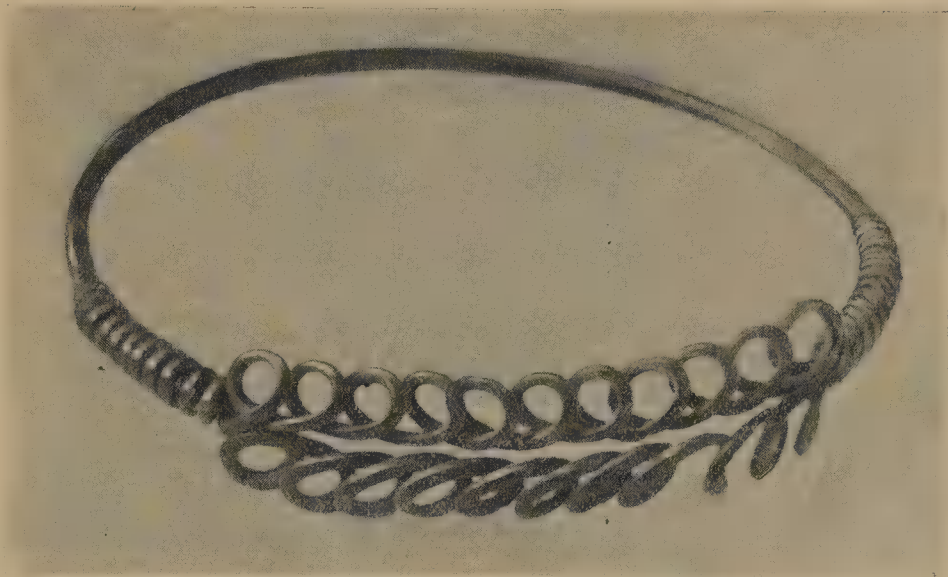


Fig. 2.—Bronze Armlet, Deep Dale.

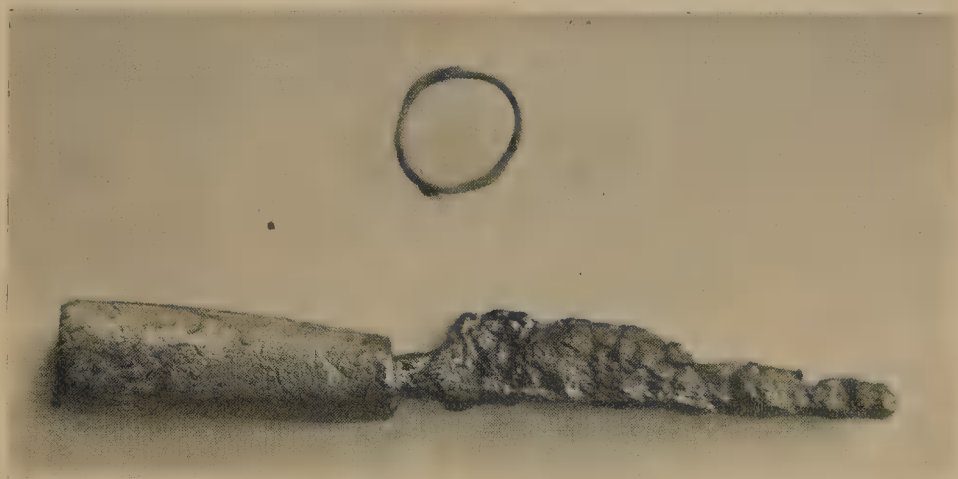


Fig. 3.—Bronze Ring and Iron Knife, Deep Dale.

from any of these human remains to render it likely that they were associated with these remains. They probably had accidentally slipped down into the positions in which they were found.

W. H. SALT.

*Buxton.*

## Sculptured Stone Ball found at Glas Hill, Hill, Parish of Towie, Aberdeenshire.



THE stone ball shown on fig. 1 was found in 1860 whilst digging a drain at Glas Hill, in the parish of Towie, Aberdeenshire, and is now in the Museum of National Antiquities at Edinburgh (Catal. AS. 10). It is of clay slate, 3 ins. in diameter, and has four round projecting knobs, one of which is plain, and the remaining three elaborately ornamented (fig. 1).

The three carved faces are shown on fig. 2, reproduced from photographs of electrotypes kindly supplied by the Society of Antiquaries of Scotland. The face shown at the top of the fig. is ornamented



Fig. 1.—Sculptured Stone Ball found in the Parish of Towie,  
Aberdeenshire.

with four double spirals; the face below to the left has in the centre three small double circles within a series of concentric trefoils; and the face below to the right has a large double spiral in the centre, a smaller double spiral on one side, and four other small spirals partially lapping over the edge, the rest of the space being filled with chevrons and rows of curved lines



running parallel to each other. All the patterns are composed of incised lines. If the bands which form the four double spirals on the face at the



Fig. 2.—Three Sculptured Faces of Towie Stone Ball. Actual size.  
(Photographed from an electrotype.)

top of fig. 2 be followed from the centres outwards, it will be found that they all run off to loose ends as shown on fig. 3.

The style of the ornament is that of the Bronze Age, and as Mr. George Coffey has pointed out (*Trans. Royal Irish Academy*, vol. 30, p. 26), there is a remarkable similarity between the concentric circle and spiral designs upon the Towie stone ball and the sculptures at Newgrange, Co. Meath, as well as to the carvings upon the remarkable chalk drums from a barrow at Folkton, Yorkshire, now in the British Museum (*Archæologia*, vol. 52). For purposes of comparison an illustration, from a drawing kindly lent by Mr. George Coffey, is given on fig. 4 of the

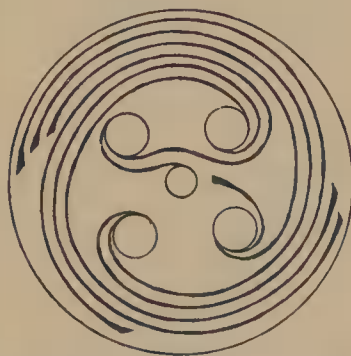


Fig. 3.—Diagram showing what becomes of the ends of the bands which form the spirals.

104 *Sculptured Stone Ball found at Glas Hill,*

great sculptured slab outside the entrance of the passage leading to the central chamber of the Newgrange tumulus.

The peculiarity of the spiral ornament of this period in Great Britain is that the system of interlocking the spirals with each other so as to form a continuous pattern capable of unlimited extension over any given surface had not been mastered in the same perfect way as it had by the designers



Fig. 4.—Sculptured Slab at entrance of Newgrange Tumulus.



Fig. 5.—Spiral Patterns on Font at Deerhurst, Gloucestershire.

of the ceilings of the Egyptian tombs, of the works of art found by Dr. Schlieman at Mycenæ, or of the Deerhurst font (fig. 5). If the lines which form the spirals are carefully followed, it will be noticed that they do not proceed in C or S-shaped curves direct to the centre of one of the adjoining spirals, but either go off to what railway men call a dead end, or simulate the true all-over surface pattern by running right round one or two of the adjoining spirals so as to enclose them (see figs. 6, 6a, and 6b.)

The Towie stone ball clearly belongs to the Bronze Age, but a ball of a similar kind found at Walston, Lanark, and now in the Edinburgh Museum (Catal. AS. 39), is decorated with divergent spirals of the so-called "Late-Celtic" or early Iron Age.

The geographical distribution of these peculiar knobbed stone balls shows that they are (with one exception, which is said to have been found in Ireland) confined to Scotland, and chiefly to the north-eastern portion of it.

The balls are most commonly of clay or schistose slate, and vary in diameter from  $2\frac{1}{2}$  to 3 ins. The surfaces of the balls have generally from four to seven round raised knobs upon them symmetrically arranged with



Fig. 6. — Group of three spirals carved on right hand upright at entrance of north recess of chamber inside Newgrange Tumulus.



Fig. 6a. — Spirals of fig. 6 shown each shaded differently, so as to distinguish one from the other.



Fig. 6b. — Diagram showing false method of connecting spirals of fig. 6.

depressions between each. Sometimes, however, the knobs are cylindrical, and at other times conical and covering the whole surface without any geometrical arrangement.

There is still a good deal of uncertainty as to the use to which these balls were put, but both Sir John Evans (see *Ancient Stone Implements*, p. 377) and Dr. Joseph Anderson (see *Scotland in Pagan Times—The Iron Age*, p. 170) agree that they were weapons of offence in warfare or in the chase, being attached to a thong tied round the depressions between the projecting knobs, and either fastened tightly to a club as a mace-head, or loosely like a flail head, or used for throwing, like the *bolas* of South America.



In the Egyptian collection in the British Museum there is a carved stone mace-head, with knobs and plaited cords shown in the carving as passing between the knobs.

Mr. C. H. Read, of the British Museum, suggests that the balls were placed inside a bag of hide in which round holes were cut for the knobs to project through, and that the bag was tied round tightly just close to the ball. It would certainly make a very pretty and effective "nut-cracker" if mounted in this way.

For full information on this subject see paper by Dr. J. A. Smith in *Proc. Soc. Ant. Scot.* (vol. xi., p. 29); *Index of Proc. Soc. Ant. Scot.* (p. 290); *Catal. Nat. Mus. Ant. Scot.* (AS. 1—105), and the works already mentioned by Sir John Evans and Dr. J. Anderson.

## Cross at Neuadd Siarmon, near Builth.



THE cross here illustrated now stands against the wall of a small farmhouse called Neuadd Siarmon, three miles south-west of Builth, Brecknockshire. This place is situated one mile west of the high road from Builth to Brecon in the secluded valley of the Dihonw, a small stream which runs into the river Wye two miles below Builth. The farmhouse of Neuadd Siarmon is reached by following the bye road through Maesmynis, and is on the north bank of the Dihonw near the point where the road crosses the stream. The valley is on the north side of the mountainous district of Mynydd Epynt, which forms the watershed of the Wye on one side and the Usk on the other. I have described the position of the cross thus minutely, because Prof. J. O. Westwood, in his *Lapidarium Walliæ* (p. 60), makes the very misleading statement that Neuadd Siarmon is *at* Llanynis; whereas it is nearly three miles south-east of that place. When searching for the cross a couple of years ago I went on a wild-goose chase to Llanynis in consequence of following Prof. Westwood's directions, and after tramping up hill and down dale for more than an hour reached the goal of my ambition just as the sun was setting on a lovely evening in July. I had just time to take rubbings of the four sides of the cross before twilight came on.

Neuadd Siarmon is correctly described in T. Jones' *History of Brecknockshire* (vol. ii., p. 280) as being *in the parish of Llanynis*—a very

different thing from being *at* Llanynis. It is to be hoped that this explanation will prevent anyone being misled in future as I had the misfortune to be.

Crosses of the character of that at Neuadd Siarmon are usually found in churchyards or upon early ecclesiastical sites, but in this case there are no churches nearer than Llangyog (one mile to the south-east) and Llandewi'r-cwm (one and a half miles to the north-east).

When the Neuadd Siarmon cross was seen by the Rev. T. Price, of Llanfihangel-cwm-dû, who made the drawing for Jones' *Brecknockshire*, and more recently by Prof. Westwood, it was built into one of the walls of the farmhouse so that only two faces were visible. Now, for the first time, the whole of the four sculptured faces are illustrated from photographs by T. Mansel Franklen, Esq.

The cross is carved out of a tall monolith of hard volcanic rock 5 ft. 10 ins. long by 9 ins. wide at the bottom and 11 ins. wide at the top by 8 ins. thick. The carving commences 6 ins. from the lower end of the stone.

The form of the monument is somewhat remarkable, being neither a free standing cross like those in Ireland, nor yet an



Cross at Neuadd Siarmon, parish of Llanynis.  
Front and left side.

(From a photograph by T. Mansel Franklen, Esq.)





Cross at Neuadd Siarmon, parish of Llanynis.  
Back and right side.

(From a photograph by T. Mansel Franklen, Esq.)

upright cross slab like those in Scotland. It may be described rather as a tall slender pillar with crosses carved on two of its opposite faces. The nearest approach to this type of cross in Wales is to be found at Llanbadarn Fawr, near Aberystwith.

The ornament on the Neuadd Siarmon cross consists entirely of interlaced work. Some of the patterns are interesting on account of the clear way in which they illustrate the evolution of the more elaborate knots from a simple plait.

An elegant design of three Stafford knots combined will be noticed on the raised circular boss in the centre of the cross on one face, and the same pattern adapted to fill a triangular space on the opposite face at the point where the head of the cross joins the shaft.

The four angles of the shaft have bold vertical roll mouldings with encircling horizontal bands of cable ornament at intervals.

It would be highly desirable that this beautiful specimen of early Welsh Christian art should be more securely protected against any possible chance of injury, by being placed within one of the neighbouring churches.

J. ROMILLY ALLEN.



## The Crosses at Penmon, Anglesey.



THE ancient Norman Church of Penmon is situated five miles north-east of Beaumaris, Anglesey, on the shores of the Menai Straits. The church is well-known to antiquaries both on account of the interest of its architectural features, and because of the early crosses which indicate that there must have been a monastic settlement in this place before the Norman Conquest. It is not certain whether the existing sculptured stones formed portions of two or of three crosses, as is explained further on.

No. 1 is a complete cross still standing erect in its original socket-stone in a field on the north side of the church (Westwood's *Lapidarium Walliæ*, pl. 84). It is not protected in any way, either from the weather or from being damaged by excursionists and others. The sculpture has been seriously mutilated within recent years in consequence of the cross having been made use of as a target for rifle volunteers to take pot shots at when they had nothing better to do. The shaft is decorated with the peculiar ring-chain pattern which is so characteristic of the Rune-inscribed monuments of the Isle of Man. The square key pattern that occurs on this cross is of Saxon rather than of Celtic origin, as it may be traced on crosses along the coast of North Wales right into Cheshire; and on one of the panels is a figure subject, consisting of a man between two semi-human creatures with beast's heads, that is also found at Moone Abbey, Co. Kildare, and elsewhere in Ireland. The designs upon the cross thus show a remarkable mixture of Scandinavian, Saxon, and Irish art. The head of the cross is circular, with three projections, where the upper and two side arms cut the circle, a form commoner in Cornwall than anywhere else.

No. 2 is the base of a cross, now used as the font of the church (*Jour. Brit. Archæol. Assoc.*, vol. xlv., p. 164). It is elaborately decorated with square and diaper key patterns and triquetra knots.

No. 3 is the shaft and head of a cross cut out of one stone, now erected on a modern base in the centre of the south transept of the church (see illustrations). It is just possible that the base of the cross (No. 2) now used as the font may have belonged to cross No. 3. If so, there were only two complete crosses, but if not, the shaft and head belonging to base No. 2, as well as the base belonging to cross No. 3, are missing.



Cross No. 3 at Penmon, Anglesey. Scale  $\frac{1}{12}$  linear.  
*(From a drawing by Harold Hughes, Esq.)*



Cross No. 3 at Penmon, Anglesey. Scale  $\frac{1}{12}$  linear.  
(From a drawing by Harold Hughes, Esq.)



Until last year (1895) cross No. 3 was used as the lintel of a window in a building on the south side of the church known as the Refectory. Whilst in this position only two of the sculptured faces were visible, and the ends above the jambs were concealed, in consequence of which it was supposed that the stone was the shaft of a cross only, instead of being the head and shaft as appeared after its removal from the wall.

Penmon was visited by the Cambrian Archæological Association during their meeting at Carnarvon in 1894. On this occasion the crosses were described by Mr. J. Romilly Allen, who strongly recommended that steps should be taken to have cross No. 3 removed from the position it then occupied and placed within the church, where it could be properly seen and would be protected from damage. This suggestion received the cordial support of the members present, and through the good offices of Mr. J. Lloyd Griffith, the treasurer of the Association, sanction was obtained from Sir Richard Williams Bulkeley, Bart., and the Rev. T. L. Kyffin, vicar of Llanfaes-with-Penmon, for the work to be undertaken. The removal was effected under the superintendence of Mr. Harold Hughes, A.R.I.B.A., of Bangor, on June 26th, 1895, by the help of some of the men employed in the neighbouring quarries of the Anglesey Limestone Co., directed by the manager, Mr. W. E. Davies. A new lintel was then substituted for the cross, which afterwards stood for some time leaning against one of the inside walls of the church until the new base was ready for it in September, 1895. The base is of limestone supplied by the Anglesey Limestone Co., and bears the following inscription:—"This cross, formerly used as a lintel of a window in the Refectory, was removed to this place for its better security and preservation at the cost of the Cambrian Archæological Association, 1895."

The ornament consists entirely of square key patterns of Saxon (possibly Mercian) origin, and triquetra and Stafford knots. The termination of the key patterns in beasts' heads is a unique feature. The head of the cross is circular, with projections opposite the three ends of the arms of the cross, as on cross No. 1 at Penmon, and as on many of the Cornish crosses.

We are indebted to the Cambrian Archæological Association for the loan of the blocks. The illustrations are reproduced from drawings by Mr. Harold Hughes.





## Notes on Archæology and Kindred Subjects.

### EXCAVATIONS AT ROTHLEY, LEICESTERSHIRE.

#### INTERESTING ROMAN AND ANGLO-SAXON "FINDS."

THE construction of the M. S. & L. railway to London has given unusual opportunities to those who delight in exploring the buried past. This line enters the county of Leicestershire at Stanford-on-Soar, and cuts through the heart of it. The old Roman town of Leicester is crossed by the line, which passes through the most interesting part—that is, to an archæologist—viz., the Grey Friars district. That splendid example of a Roman pavement is upon the site of the new station, from the platform of which it will be accessible.

The line passes on quite near to the Jewry Wall, away towards Lutterworth, where it leaves the county.

Various "finds" have been made, including the following:—A large urn nearly full of Roman coins at Stanford, most of which were dated 268-273 A.D.: they were principally bronze, and in a good state of preservation; querns and remains of deer in the river Soar, mammoth teeth and tusks from the gravels nearer Loughboro', tumuli at Rothley, and typical specimens from the Roman dust heaps of Leicester.

This note, however, is most concerned with the mixed assemblage of specimens found at Rothley. The site is quite near to the historic Rothley Temple, which, with its Knight Templars' chapel, is very interesting in itself, apart from its association with the Babbington family.

Akerman's *Remains of Pagan Saxondom* mentions this interesting fact, that Thomas Babbington (an uncle of Lord Macaulay), who was in the year 1785 living at the Temple, did in that year explore a barrow somewhere near to his house. Some particulars were sent to Sir Joseph Banks by this same Thomas Babbington, which details Sir Joseph communicated to the Society of Antiquaries in June, 1788.

The copy made by me from the *Archæologia*, vol. ix., p. 370, reads as follows:—"A labourer digging a ditch in a field, at or near Rothely Temple, Leicestershire, 1784 or 1785, found, amongst fragments of stone and lime, about two feet below the surface, a cross plated with silver and gilt, and having behind a needle and hook, as if to fasten it to a garment. At a few yards from it some coins of Constantine, a circular piece of metal, perhaps part of a fibula. At the distance of sixty yards from the spot

was a tessellated pavement, a square of about four feet, and within a foot of the surface of the ground, formed of limestone cubes of different colours, which, soon after being exposed, changed to grey."

The fibula mentioned above is now to be seen at the rooms of the Society of Antiquaries, London.

There can be no doubt the cutting of the railway has again brought to light, after a lapse of one hundred and eleven years, the very spot referred to in the above excerpt. The small piece of mosaic floor and pieces of tiles, correspond exactly with the account given by T. Babbington. So far, our gathered observations and information suggest to us that we are opening the site upon which a Roman house had stood. Let me emphasise the peculiar position of the site. The spot is 238 feet above the sea level, and up amongst the Charnwood Forest hills, five miles from the nearest Roman town, which would be Leicester.

It is also very probable that the spot would be, then, in the midst of a thickly-wooded district. This should be borne in mind in any hypothesis that may be advanced.

I might mention at this point that bronze celts have been found on the Beacon Hill, which is not far distant from the site in question. This hill is about 900 feet high, and there is some reason to believe that a Roman road passed from Leicester, over the Forest, to the Beacon. Traces of trenches have been found upon this hill. If such a road ever existed, it would have to pass the spot upon which these discoveries have been made at Rothley.

But our problem is rendered more complicated by "finds" of quite a different period. No mention was made by Babbington as to whether he found any human remains or not. He certainly found both Roman pavements and Anglo-Saxon jewellery, but nothing is said of the finding of anything else, save a few Roman coins bearing the name of Constantine. This is rather strange, seeing so many skeletons were found quite near to the mosaic pavement: in fact, too near the floor for the interments to have occurred, in many cases, whilst any building was standing. The graves were shallow, and of two kinds. All of them were paved with slates, some of which were of diamond shape, and they had the usual hole by which they could be attached to a roof. I suggest these slates had once covered a Roman dwelling of some kind. Other graves held specimens of those large red clay paving tiles, used by the Romans for flooring, or for covering up their hot air flues. By the way, I noticed some of these tiles bore the marks of the man's fingers who had made them; others had the paw mark of some dog-like animal. In these graves well-preserved human skeletons were found; and they were accompanied by several varieties of rough hand-made pottery. It was from some of the crudest of these that I was led to believe they were more Celtic in appearance than Saxon; but after taking an average from a larger number of



specimens, and perceiving the general tendency was towards pottery with a contracted top, I feel I must abandon even a suggested Celtic age for it. Other graves only contained cremation ashes ; so that we have inhumation and cremation side by side.

Amongst the metal ornaments found in the graves were the following :—The beautiful bronze gilt fibula illustrated, which is  $5\frac{1}{4}$  ins. long, and square-headed in shape, identified by Sir John Evans as “certainly Saxon, and



Saxon Bronze-Gilt Fibula, found at Rothley.

not Roman” ; a second bronze brooch of cruciform pattern, in this case coated with that fine green enamel we sometimes find upon Anglo-Saxon jewellery ; two iron weapons, one of them, the usual spear-shaped variety, some 18 ins. long—these were of course much corroded, but undoubtedly Saxon ; some very curious T-shaped iron articles. There are some exactly like them in the Guildhall Museum, London, which are labelled Roman<sup>1</sup> keys, and Llewellynn Jewitt suggests girdle ornaments for similar shaped articles.

Some Roman coins of doubtful age, one horseshoe, and some peculiar chainwork, close the list of metal work that has been found. I also obtained from the graves several good querns, both the upper and lower stones made

<sup>1</sup> Museum Curators often call things Roman when they don't know to what period they belong. It is so easy and satisfies the public.—ED.

of millstone grit ; and a piece of carved hard wood, which is thought by experts who have seen it to be part of an Anglo-Saxon chair.

Coming to the human remains, some of the skulls have been measured upon the lines usually followed by anthropologists, and the cephalic indices were found to range between 80.8 and 73. From this I gather that the large round skulls favour a Celtic hypothesis. But the smaller ones favour the suggestion that they belong to the Roman race, and are probably those of women, the average indices of whom were from 72 to 74, the index referred to being the cephalic. Another skull gave a cephalic index of 80. Now, seeing the highest average of the Anglo-Saxon race is only 76, the evidence of the anthropologist favours a British-Roman supposition for the interments, rather than an Anglo-Saxon one. From measurements made from other parts of these skeletons, an average height of from 5 ft. 4 ins. to 5 ft. 8 ins. was indicated. I should like, before leaving this brief account of the human relics, to compare one of them with a skull which was found twenty feet below the surface, in red sand, during the construction of the ship canal to Manchester.

					Bob's Bridge.	Rothley.
					Inches.	Inches.
Extreme length	...	...	...	...	7	7.4
„ breadth	...	...	..	.	5.625	6
Vertical height	...	...	...	...	5.5	5.65
Breadth across forehead	...	...	...	...	4.05	4.05
„ „ mastoid process	...	...	...	...	4.25	4.65
Circumference	...	...	...	..	20.5	21.75
Transverse arc	...	...	...	...	12.5	12.1
Longitudinal arc	...	...	..	...	12.25	12.9
Cephalic index	...	...	...	...	80.3	80.8

The Bob's Bridge skull was stated to be of the Bronze Age. The great similarity in these measurements is very strange.

In conclusion, I propose to indicate as briefly as possible what particular varieties of pottery and building materials have with certainty been identified.

A few pieces of Samian ware, black pottery of several kinds, some very finely decorated with the usual Saxon designs ; others quite plain, and very roughly made. Upchurch and Salopian ware, good typical specimens, such as mortaria and amphora. Large lockjaw roofing tiles, flue covers, some decorated, and a piece of tessellated pavement, *in situ*, made up of inch cubes of burnt red clay and Lias limestone. Terra cotta rolls used for ornamentation upon a roof, and various sizes of diamond-shaped slates obtained from the local pits. Coloured plaster from walls, indications of frescoes.

From these descriptions it will be noted that the usual mixed up character, so typical of the British barrow is here again experienced. I have no theory to advance, and prefer to leave the matter, as it stands, to the judgment of

others, contenting myself by placing on record in the pages of the *Reliquary* this account of an interesting series of "finds" at Rothley, Leicestershire.

W. TRUEMAN TUCKER, F.G.S.

*Parkside, Loughborough.*

## PRIMITIVE APPLIANCES FOR RAISING WATER.

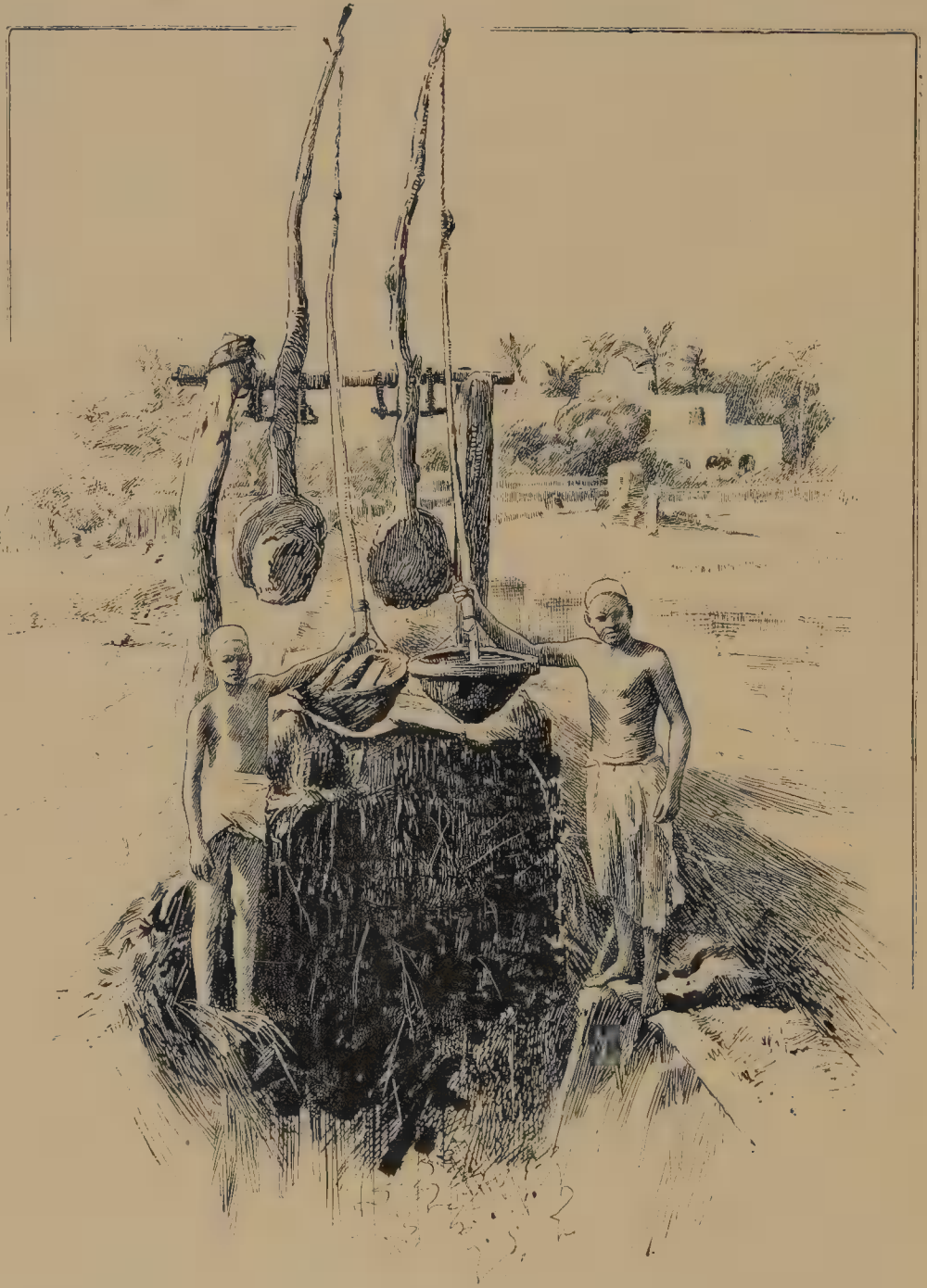
### THE SHADOOF.

It is curious to note how, side by side with the most perfect machines that can be devised by the *fin de siècle* engineer, with all the accumulated knowledge of the past at his disposal, contrivances of the most primitive description still survive, as if for the sole purpose of throwing discredit upon the supreme achievements of modern science. But where labour is abundant, a simple, easily-constructed apparatus, adapted for being worked by hand, is often more economical than attempting to harness the powers of nature, such as wind, water, steam, or electricity, and compelling them to drive an elaborate and probably costly machine. Thus it is that the Shadoof here illustrated, which was in use thousands of years ago for purposes of irrigation, as we know from representations on Egyptian tombs (Sir Gardner Wilkinson's *Ancient Egyptians*, vol. i., p. 261), has not yet been entirely superseded by any of the improved kinds of steam pumps now almost universally employed in other countries.

Perhaps the simplest apparatus for raising water is the wooden scoop with which savage races bale out their canoes, being in the first instance an artificial copy of the human hand in the act of baling. Next to this comes the cord and bucket. With it water can be drawn from a deep well, but it has several disadvantages, (1) that it is not always possible to stand over the middle of the well so as to get a direct pull at the rope vertically upwards; (2) that, even when standing over the middle of the well, the muscular strength is not employed in the most effective way; and (3) that there is a continuous strain on the muscles the whole time, which gives no opportunity of rest. Most of these drawbacks are either minimised or entirely got rid of by reversing the direction of the pull on the rope from being vertically upwards to being vertically downwards. This may be done either by passing the rope over a pulley or by resorting to a lever heavily weighted at one end, as in the Shadoof.

The method of working the Shadoof will be clearly understood from the drawing. The bucket is bowl-shaped and suspended by a wooden rod instead of a rope, probably because it does not chafe the hands so much whilst pulling it downwards. The bearings of the axle on which the lever turns are supported upon pillars of wood, brick, or mud. Neither the hand scoop or baler, nor the cord and bucket, are machines, because the working parts do not move in definite paths, as in the case of the cord and pulley or of the Shadoof.





Egyptian Shadoof.

*(Drawn by M. C. R. Allen, from a photograph.)*

## THE SWANSEA AND NANTGARW PORCELAIN WORKS.

A REALLY good and exhaustive work on these old Porcelain Works of South Wales has long been wanted. No one is better able to produce such a work than Mr. Turner, who is at present engaged in preparing a book on the subject, which will be published shortly by Messrs. Bemrose and Sons, Limited. Mr. Turner has made a close study of the subject for the past twenty years, and has on several occasions contributed valuable papers upon these old factories to the Cardiff Naturalists' Society and the Royal Institute of South Wales, Swansea. He has also had the valuable help of another gentleman—Mr. Robert Drane, F.L.S., President of the above Naturalists' Society—whose intimate knowledge of these porcelains is well-known throughout South Wales.

The work of these gentlemen has been two-fold—destructive and constructive. They have been able to prove that the notices of these two factories and their products in our various manuals of ceramics are not only vague and misleading, but often positively erroneous; and they have built up a history which promises to be as complete as it is possible to be, for they have traced out and sifted every available and conceivable source of information. The Nantgarw factory was always a small affair; but there is no doubt that the ceramic enterprise of Swansea in the first two decades of the present century will come as a surprise to most readers of Mr. Turner's book. The biographical notices of the artists engaged at the two works will be one of the chief features of the book; and among them will figure men who must, upon the evidence of their paintings, be classed as in the front rank of the porcelain painters of their day, yet whose very names have never yet found a place in British ceramic literature.

One great aim of the author, and one which does not appear to have yet been carried out in any other work on porcelain, is to supply means for the identification of the various artists' works. For this purpose, the book will be copiously illustrated with plain collotypes of selected pieces of porcelain, and coloured collotypes of characteristic specimens of the paintings.

It is needless to say that such a work promises to be of great value, not only to our Welsh neighbours, but to all who take an interest in British ceramics generally, particularly those of Derby and Pinxton. The founder of porcelain-making at Nantgarw and Swansea was the remarkable and ill-starred William Billingsley, who, in his earlier days, won great fame as a flower-painter at Derby, and afterwards devoted his life to that improvement of porcelain which culminated in Nantgarw. One of the chief painters on Nantgarw porcelain was Thomas Pardoe, who also learned his art in the Derby factory.

JOHN WARD, F.S.A.

*Cardiff.*

## HOP TALLIES.

THERE is much curious lore in Mr. Edward Lovett's article on the above subject in the January number of the *Reliquary and Illustrated Archæologist*. The following extract from *Three Months in the Forests of France* by Miss Margaret Stokes (published in 1895) has a bearing on the matter in question. Miss Stokes writes (p. 224):—"When I had finished my sketch I returned to lunch at the bright little inn on the outskirts of the village of St. Gobain. While I was sitting at the table the baker came in, and I noticed that he had a notched stick in his hand, and that my landlady brought out another from an inner room which matched it. It was the sort of tally used by bakers of the olden time in settling with their customers. Each of them—the landlady and the baker—had a separate stick on which, for every loaf delivered, a notch was made. . . . My good landlady, seeing my fascination, gave me an old pair of nick sticks to take home with me."

J. M. MACKINLAY, F.S.A.

## LEADEN COFFIN FOUND AT HORNCastle, LINC.

AN interesting discovery was recently made in this neighbourhood. In the outskirts of the town of Horncastle a nurseryman was having gravel dug in his garden for sale, when the "pick" of the labourer struck against a hard substance, about two feet below the surface, which, on examination, proved to be a lead coffin. It was constructed, except the lid, of one sheet of lead, slit at the corners, to allow of its being doubled up to form the sides and ends. These sides and ends had lost all cohesion, if they ever had any, between themselves and with the lid, so that the outer soil had fallen in and filled the interior. Among this soil were found the perfect bones of a skeleton, pronounced by medical experts to be that of a female. The coffin was 5 ft. 2 in. in length, the body being, of course, rather shorter. A few days after a second lead coffin was found, being parallel to the first, and about 3 ft. to the north of it. This contained a skeleton with larger bones, pronounced to be those of a man, and was 5 ft. 7 in. in length. Both coffins lay east and west. About the body, especially about the legs, in both cases, were lumps of a yellowish substance, said to be fatty deposit, although it looked much more like lime, possibly placed there for sanitary purposes, and some of the lumps about the legs had the impression of the limbs while yet the flesh had been upon them, like fragments of a plaster mould.

I should add that some twenty-four years ago three lead coffins were found, within one hundred yards of the same spot, while workmen were digging for the foundations of a chapel. They were sold for old lead, and melted down. The recent find has fared better, one coffin having been sold for a private collection, and the other bought to be preserved as the property



of the town. Now we want to know what we can of the history and origin of these interesting relics. Horncastle was a Roman station of some importance—Banovallum, or the Fort on the Bain, a river running through the town. Roman cinerary urns have been found, and many Roman coins. The orientation of the coffins would seem to imply that they were Christian. I have been assured by an antiquary that if the lead was pure they would be of post-Roman date; if the lead contained an admixture of tin, they were probably Roman. Analysis of the lead, made by a professional, gives a percentage of 1·65 of tin to 97·08 of lead, 1·3 of oxygen, “the metal slightly oxidised.” Can any of your readers confirm the theory of Roman origin on these grounds? I might add that, from the rude construction and the absence of any kind of inscription, it might have been inferred that these coffins were originally inner “shells” enclosed in an outer case of wood, but no trace of wood could be found about them.

Some skulls and fragmentary bones, however, have been exhumed near them, and in the soil about these have been found thick, heavy-headed iron nails, two to three inches in length. At various times skulls and bones have been found, and one stone coffin, all on the same south side of the town, and some quarter of a mile from the almost cyclopean fragments of the old castle walls.

J. CONWAY WALTER.

*Langton Rectory, Horncastle.*

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CORNER OF CHANCERY LANE, 1798.

THE frontispiece of the present number is reproduced from an engraving which appeared in *La Belle Assemblée* (No. 170) for January 1st, 1823. The view shows the very picturesque group of old houses that used to stand at the west corner of Chancery Lane and Fleet Street. Izaak Walton lived in the house number 120 from 1627 to 1644.



## Notices of New Publications.

THE second volume of "THE ECCLESIASTICAL ARCHITECTURE OF SCOTLAND," by DAVID MACGIBBON and THOMAS ROSS (Edinburgh: David Douglas), embraces the First Pointed and Middle Periods of the Gothic style, and consequently the buildings described possess a much greater interest to the artist (as distinguished from the archæologist) than the very rude early churches dealt with in the preceding volume. The authors seem to be inclined to under-rate rather than to over-rate the merit of the Scottish phase of Gothic architecture, so that before they publish their next volume we really think they should pray to be given a "guid conceit of themselves," a thing seldom necessary north of the Tweed. It is quite true that neither in England nor in Scotland was the vaulted system of building developed to so full an extent as it was in France, but we do not see that it is absolutely necessary to push theories of construction to their logical conclusion in order to produce an æsthetically beautiful result. The French architects of the thirteenth century made the vaulted stone roof the ruling element in the designs of their larger churches and cathedrals, making every detail "fulfil its structural function in subordination to that general idea," as the authors neatly put it. In order to receive the thrust of the vaulting, which was concentrated on particular points where the ribs converge, the walls of construction were placed at right angles to the axis of the building instead of parallel to it, and when the roof was at a great height above the floor-level the ingenious artifice of the flying buttress was resorted to. The spaces between the buttresses were filled in with thin walls pierced with traceried windows. These walls, which were parallel to the axis of the building, did not form any part of the construction, and might have been entirely dispensed with, except that it was necessary to have a vertical screen of some kind to keep out the weather in addition to the vaulted roof. History is repeating itself in this respect in the "sky-scrapers" of Chicago, where the constructional skeleton is of steel, and the walls and floors mere panels filling in the spaces between the columns and the girders.

According to Messrs. Macgibbon and Ross, it was the English who set their northern neighbours a bad example in the matter of ecclesiastical architecture, as is apparent from the following passage in the preface:—

"In England the details of the perfected Gothic, especially as regards the decorative features, were carried out somewhat in the same spirit as in France, but the leading elements in the general design do not seem to have been so fully understood or carried out. The adherence to wooden roofs—a common and general practice in England—alone shows the difference in the guiding principles which operated in the two countries. The wooden roof is a complete departure from the leading element of the Arcuated style. It shows an inclination to fall back on the ancient trabeate or horizontal beam system, from which it had been the great object of the earlier mediæval architects to free their designs. The wooden roof ignores the leading idea of a vaulted waterproof covering, and abandons the principle of

concentration of the roof pressures on particular points, as in the case of groined vaulting. . . . The position of Gothic in England being as described, it is only natural to find in the structures of the leading periods of the style in Scotland, which shine by a light borrowed from England, a similar and even greater departure from the main ideas which actuated the architects of France."

It is pointed out that of all the ecclesiastical buildings in Scotland the one in which the true principles of Gothic architecture are most strictly adhered to is Melrose Abbey, whilst at Kelso and Dunblane the system of concentrating the roof-thrusts on the heads of the wall shafts is altogether ignored, the triforium arcade being continuous without any strengthening of the walls over the main piers.

The authors, however, cannot deny that, in spite of the absence of logically worked out theories of construction, the architecture of England and Scotland "is in many respects very charming, and, in point of variety and picturesqueness, possibly sometimes surpasses French examples." We are inclined to doubt whether the differences between French and English Gothic can be accounted for by supposing that the mediæval builders in this country were less skilled in the arts of construction than their brethren across the Channel. It is very probable that the consideration of climate dictated continuous thick walls rather than thin weather screens between each buttress in the more northern latitudes; and in many parts of Great Britain a light, easily-worked freestone for vaulting is unobtainable.

Sir Walter Scott has thrown such a glamour of romance over Melrose Abbey and Glasgow Cathedral, and Prof. Ruskin has waxed so eloquent over the exquisite fish window at Dunblane, that it seems almost sacrilege to pick such buildings to pieces and enquire into their inner anatomy. However, if the task must be attempted, it should be done well and thoroughly once for all, and Messrs. Macgibbon and Ross's work leaves nothing to be desired in this respect. The buildings along the regular tourist routes in Scotland are tolerably well known, but there are others, like Arbroath Abbey and Elgin Cathedral, which are less frequently visited. The latter and Dunblane Cathedral are exceptionally beautiful specimens of thirteenth century work, far more beautiful in our opinion than any of the more logically evolved buildings on the Continent.

The "sacrament houses," a fine example of which at Auchindoir Church, Aberdeenshire, is illustrated, are an interesting and characteristically Scottish feature. The fonts of this period in Scotland are either non-existent or poor in design, the one at Inverkeithing, ornamented with figures of angels bearing heraldic shields, being a notable exception.

We are glad to see that the remarkable stone-roofed cell or oratory on Inch Colm, Fifeshire—one of the few surviving relics of the Columban Church—is now correctly illustrated for the first time. The doorway of the round tower at Brechin, Forfarshire, is also another link between the early Christianity of Scotland with that of Ireland. These belong to the period covered by Vol. I., but they are given in Vol. II., because they now form parts of later and more important buildings.



THE third edition of Samuel Rowe's PERAMBULATION OF DARTMOOR, revised and corrected by J. BROOKING ROWE, F.S.A. (Gibbings & Co., Ltd.), will be welcomed by all bibliophiles. Those who already are fortunate enough to possess the rare first edition published in 1848 or the equally scarce edition of 1856 will find it necessary to add the new edition to their libraries on account of the valuable additional material it contains; and those who have long desired to possess this standard work on Dartmoor will now be able to obtain it at a reasonable price without having to wait until it can be picked up at a second-hand book shop.

Mr. Brooking Rowe has had no easy task before him in bringing up to date a book written before archæology had attained the dignity of a science, and, as he tells us, he was much exercised in his mind as to whether he should entirely expunge all the now exploded Druidical theories as to the origin of the rude stone monuments of the pre-historic period. Although entirely disagreeing with Samuel Rowe's opinions about the Druids, the editor of the new edition did not consider himself justified in eliminating them altogether, more especially as such distinguished antiquaries as Mr. Arthur Evans and Prof. John Rhys are beginning to "wobble," and do not seem to be quite sure whether there may not have been Druids after all. There can be no question whatever that the primary use for which the different classes of megalithic remains in this country were intended was sepulchral, but there is no reason why they should not have been resorted to as places of worship. The stone-rows on Dartmoor are certainly suggestive of having been intended for something more than a mere monument to the dead, and perhaps may have had some significance in the ritual observances of the early inhabitants.

Samuel Rowe's "Perambulation" is by far and away the best guide to the topography of Dartmoor yet published, and its value in this respect is greatly enhanced by the admirable maps which are given in the present edition, showing the sites of ancient remains and with the heights indicated by contour lines. Mr. F. J. Widgery's brush sketches, reproduced by Swantype and photo-gravure, besides being of great artistic merit, give a faithful idea of the wild scenery of the district, and the wonderful atmospheric effects which are to be seen when the wind drives the mist before it.

A chapter is devoted to the prisons, the recent escape of convicts from which has directed public attention to Dartmoor. These prisons are an eyesore to every visitor to the Princetown district, being as great a blot on the landscape as they are on our much-vaunted civilisation. The motto "*Parcere subjectis*" (m'yes, but shoot them down if you get the chance) must cause such convicts as have a smattering of Latin to smile as they enter the grim portal.

Archæologists will find the lists of pre-historic antiquities and of the late Rev. W. C. Lukis' drawings of them in the Library of the Society of Antiquaries, Burlington House, most useful. Until the labours of Mr. R. Burnard

and the Rev. S. Baring-Gould for the Dartmoor Exploration Committee of the Devonshire Association are completed, it will be impossible to arrive at any final conclusion about the pre-historic antiquities, but as far as the evidence goes up to the present, the inhabitants of the hut circles and the erectors of the rude-stone monuments were in the Neolithic stage of civilization. We observe that Mr. Brooking Rowe states on p. 27 that the Neolithic people dispossessed the Palæolithic men of their territory by conquest. The latest authorities are, however, of opinion that a long period elapsed between the end of the Palæolithic and the beginning of the Neolithic period in Britain, which appears to indicate that the river drift men and cave dwellers were either driven away by a great change in their physical surroundings or by some vast catastrophe.

The description given of the survival of the pack saddle and other obsolete and primitive appliances will be of interest to students of the evolution of culture.

“CHOIR STALLS AND THEIR CARVINGS,” by EMMA PHIPSON (B. T. Batsford), is the first attempt that has been made to deal with the subject of the misericords of our cathedrals and churches as a whole. The want of a work of this kind has long been felt, but for one reason or another nobody has until now had the pluck to attack such a formidable array of materials for writing the history of medieval art in England as are supplied by the curious carvings beneath folding seats which archæologists call by a variety of names according to their fancy, misericords, misereres, subsellæ, sellette, etc. How many of our readers, by the bye, when leaving the theatre after seeing the Monte Christo ballet at the Empire, or Ibsen’s “Little Eyolf,” think that the seats which are courteously turned up by the attendant to allow them to pass out more freely are simply the revival of an idea invented centuries ago by monks, anxious to provide a temporary rest for their tired limbs whilst attending Lauds, Prime, Terce, Sext, Nones, Vespers, and Compline.

The authoress does well to be angry with the verger at Westminster Abbey for not allowing sight-seers sufficient time to study the misereres in Henry the Seventh’s Chapel at their leisure, but perhaps he has some lurking fear that if a member of the licensing committee of the London County Council were to set eyes upon them, he might request Mr. Dean to have the whole of them removed there and then. For at the late period when the misereres at Westminster were carved, the place of Christian symbolism in ecclesiastical art had been entirely usurped by satirical representations, often of the grossest description. Indeed the Bible seems to have been the last source of inspiration thought of, so that Scripture subjects are everywhere (except in one or two rare instances) conspicuous by their absence. But, setting aside the religious question of why the secular element should have been allowed to banish theology from the decorative carvings

of churches, we have every reason to be thankful that such a storehouse of information on the manners and customs of the Middle Ages has been provided for our edification. The astonishing thing is that antiquaries should have neglected to make the most of so tempting a field for study. In the work now before us the subjects carved on the misereres of the principal cathedrals and churches in Great Britain are carefully described one by one in the order in which they occur, and a selection from each series is illustrated. Knowing the difficulty of making drawings of misereres on account of the awkward position they are generally found in, both as regards light and the point of view from which they can be seen, we do not like to criticise the illustrations too severely. Comparing the descriptive letterpress with the examples chosen for illustration, it appears that some of the most interesting subjects have been omitted, and others of inferior merit given more prominence than they deserve. Why, for instance, should the man taking his scolding wife off in a wheelbarrow to the nearest pond (at Beverley, and also at Lynn) not have been shown?

At the end of the volume are three lists of the utmost possible value: (1) an alphabetical list of subjects with the places where they occur; (2) a topographical list; and (3) a chronological list. We hope that the authoress will continue the work which has been so well begun, and issue a further series at no distant date.

“DETAILS OF GOTHIC WOOD CARVING,” by F. A. CRALLAN (B. T. Batsford), is a work which should go a long way towards reviving an almost lost art. The author did not form a collection of drawings of mediæval wood carving so much with a view of their publication as for the purpose of teaching his pupils in the Municipal Technical College, Derby. The drawings were made partially by the aid of rubbings, the sections and details being measured and sketched on the spot. Mr. Crallan has thus obtained an eminently practical series of working drawings, which will be of great educational value for amateurs, for instructors in schools, and for professional wood carvers. The examples are well selected and drawn to a large scale. The form of the carved surfaces is shown by shading.

We cordially agree with Mr. Crallan in hoping that, when modern wood carvers begin to understand the spirit of the old work, “the more costly custom of bringing it up to a glassy smoothness may give place to the more brilliant cut and dash of our forefathers.” The author gives some capital hints in his introduction as to the qualities on which the success of the old work depended, and he states that his chief objects in publishing these drawings are to revive an interest in the art of wood carving, and to educate the eye to discriminate between good and bad work. His concluding remarks are deserving of careful attention. He says: “Then let carvers never forget that their aim is EFFECT. No amount of intricate detail—no amount of labour, can ever make up for the absence of this vital element; whatever fascination there is in highly finishing one’s work as it lies on the



bench, nothing can compensate for loss of effect when the carving takes its place amongst its intended surroundings."

The plates of drawings are reproduced by the photo-tint process, and each is accompanied by a short description and a few crisp criticisms. Most of the examples are taken from the Decorated and Perpendicular periods, when Gothic wood carving had attained its highest development.

The publisher deserves every credit for his share in the production of this handsome volume. We fear that works of this kind do not bring as much pecuniary profit to the author as they should, and some of our rich municipalities might do worse than subsidise Mr. Crallan to carry on the enterprise he has so well begun.

"HUNTINGDONSHIRE AND THE SPANISH ARMADA," by Rev. W. MACKRETH NOBLE (Elliot Stock). The contents of this well-printed pamphlet of some sixty pages is chiefly taken from a manuscript once in the possession of Lord de Ramsey, but now in the British Museum. This manuscript contains the 1588 muster roll of the company of Oliver Cromwell, eldest son of Sir Henry Cromwell, of Hinchbrook and Ramsey, and copies of various despatches from the Council to the different authorities of the county of Huntingdon. The particulars are well worth printing as containing much local interest, but are of no general historical value. Their verbatim printing with a few brief notes might well have been undertaken for a county archæological society's volume, but it is giving them rather a fictitious value to publish them in a separate form. The greater part of the letters here printed are precisely the same as were issued to every shire in the kingdom at this national crisis, and are well known to students. Mr. Noble's preface and introduction, though written in a somewhat grandiloquent style, show that he is unfitted for the task of being even a local historian of the Armada resistance. The general statements are fairly correct, and are such as might be found in the cheapest of popular histories, but when attempts are made to comment on the documents here printed, or on any details, Mr. Noble is soon out of his depth, and blunders hopelessly.

We are told that in 1588 "there was no standing army; but the 'train bands,' composed principally of young farmers and tradesmen," were called out when required to serve as infantry, the cavalry being furnished by the higher classes, sometimes two or three combining to keep one soldier in the field, copyholders being bound to serve their lord under certain conditions."

It would be difficult to run together more blunders in a short sentence. The musters or militia (not trained bands) of the time of Elizabeth were summoned under the 4 and 5 Philip and Mary, c. ii., which statute was an enlargement of those of 27 Henry II. and 13 Edward I. Under this Act the exact amount of demi-lances and light horsemen, as well as of foot soldiers bearing pikes or muskets, or other weapons, was precisely apportioned to landowners according to income, and according to the value and population of the respective townships and parishes. There are returns extant of

the general musters of most of our counties in the first year of Elizabeth at the Public Record Office, and Huntingdonshire is probably amongst the number. The old principle of military service and the general musters were abolished in 1604.

Mr. Noble is apparently much surprised at the Bishop of Lincoln joining with Sir Henry Cromwell (who was evidently the acting Deputy Lieutenant) in issuing a proclamation to the Justices, and concerning himself in military organisation. He seems to be unaware that the clergy had their due quota of men and armour to supply as well as the laity, and that this action was incumbent upon bishops.

Mr. Noble's remarks as to "Hundreds" and "Recusants" are equally wide of the mark.

#### NEW PUBLICATIONS RECEIVED FOR NOTICE.

- BEMROSE (W.)—"Manual of Wood Carving." (Bemrose & Sons, Ltd.)  
 CAVE (H. W.)—"The Ruined Cities of Ceylon." (Sampson Low, Marston & Co., Ltd.)  
 REBER (F. von) & BAYERSDORFER (A.)—"Classical Sculpture Gallery." Part I. (H. Grevel & Co.)  
 "The Print Gallery." Part I. (H. Grevel & Co.)  
 DAVIS (C. T.)—"Portfolio of the Monumental Brass Society." Parts V. and VI.  
 HARRISON (W.)—"An Archæological Survey of Lancashire." (Nichols & Sons.)  
 BEVAN (Rev. J. O.), DAVIES (J.), & HAVERFIELD (F.)—"An Archæological Survey of Herefordshire."  
 BRABROOK (E. W.)—"Ethnographical Survey of the United Kingdom." Fourth Report. (British Association for the Advancement of Science, Section H., Liverpool, 1896.)  
 "Palestine Exploration Fund." Quarterly Statement, July and October, 1896. (Office: 24, Hanover Square.)  
 HORNIMAN (F. J.)—"The Horniman Museum, Forest Hill," Fifth and Sixth Annual Reports, 1895-6; and "Guide to the Horniman Museum."  
 WARD (J.)—"Cardiff Museum." Report for 1896.  
 PETER (T. C.)—"The Exploration of Carn Brê." (From the "Journal of the Royal Institution of Cornwall.")  
 BURNARD (R.)—"The Exploration of Carn Brê." (From the "Transactions of the Plymouth Institution.")  
 BURNARD (R.), BARING GOULD (Rev. S.), &c.—"Third Report of the Dartmoor Exploration Committee." (From the "Transactions of the Devonshire Association for the Advancement of Science.")  
 HARDY (W. J.)—"Middlesex and Hertford Notes and Queries." Vol. III., No. 9. (Hardy & Page.)  
 BAGNALL-OAKELEY.—"A Hoard of Roman Coins found at Bishop's Wood, Rosson-Wye." (From the "Numismatic Chronicle.")  
 LAVER (H.)—"Grymes Dyke." (From the "Transactions of the Essex Archæological Society.")  
 PERKINS (T.)—"Handbook to Gothic Architecture." (Hazell, Watson & Viney, Ltd.)  
 MACALISTER (R. A. S.)—"Ecclesiastical Vestments." (Elliot Stock.)  
 E. A.—"Armorial Bearings in the Marischal College, Aberdeen." (Albany Press, Aberdeen.)  
 PAGET (LADY)—"The Caves in Allt Gwyn." (Cambridge, privately printed.)







SPITALFIELDS WEAVER.



# *The Reliquary*

&

## *Illustrated Archæologist.*

JULY, 1897.

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### Quin Abbey.



AMONG the many landmarks of the past, no finer monument of the days of Ireland's greatness is to be found than the ruined Franciscan Monastery of Quin. It stands amid the pleasant fields and green hillsides of Clare, on ground made historic by more than one battle-field.

Uncertain and fragmentary as much of the history of our land is, here and there on such memorials as Quin the troubled story is "writ large."

As one sits beneath the ivied walls in the dreamy summer sunshine, one loves to people those dim aisles and silent cloisters once again with ghosts from out the past. To how many a battle cry must those grey walls have resounded? For here, before the reign of the monks, once stood a stately Norman fortress. Its four great buttresses still remain, hoary sentinels, without the Abbey walls, their massive masonry bearing witness to the warlike needs of those far past days.

Of the history of the fortress little can be learnt; but that it was a well-known place of resort is evident from the story of the

treacherous murder of Donnell O'Brien, who in 1280 came to buy wine from the de Clares, the Norman owners of the castle, one of whom stabbed him to death ; Donnell, however, had strength as he fell to strike back a death blow at his assailant.

In 1318 the haughty de Clares were exterminated at the battle of Dysert O'Dea, and the territory of Quin was restored to the Macnamaras, the original Celtic owners, who, it is thought, destroyed the fortress and dedicated the ruins to St. Francis, building within and around them the noble structure of the Abbey.

The most conspicuous feature of the ruins—the tall central tower, was probably built by Maccon, son of the chief Soida Macnamara, early in the fifteenth century. From the summit of this tower a wide expanse of fair and fertile country may be seen, testifying to the taste of those medieval monks, who understood so well where to set up their earthly tabernacles.

Fair enough is the peaceful scene we look on now from the little platform crowning the old grey tower, though somewhat changed from the days when the grim square castles, dotting the country here and there, were almost the only neighbouring habitations those monkish eyes had to rest on, and when heather and bog held the place of the cultivated fields that lie around the Abbey to-day.

Looking eastward, we see a stretch of flat country reaching out to where the blue hills of Killaloe overhang the wide waters of Lough Derg ; south-east, dim in the distance rise the Galtees of Tipperary ; south we see the shining waters of the Shannon, dotted with its many green islands ; beyond stand the Limerick mountains, and rising faintly behind these, the serrated peaks of Killarney break the sky line. Turning westward, between us and the Atlantic rises the grey head of Mount Callan, on whose rugged surface was found a much disputed Ogham Stone, and where stand the remains of the Cromlech *Altoir-na-Greine* (Altar of the Sun), once a famed resort of all the country side. Northward, beyond the stony rounded hills of Burren, grey crags stretch away into Galway.

At the foot of the Abbey walls winds the little river Rine, still a famous trout stream. On the opposite bank are the ruins of the ancient church of St. Finghin, several centuries older than the Abbey, but of whose history little is known save the story of its destruction, when, in 1278, a band of Normans under de Clare were driven into the building by Donough O'Brien, who burned it over their heads ; de Clare and some knights, however, escaped and



made their way to Bunratty, the powerful Norman castle on the Shannon.

In structure the Abbey resembles Muckross at Killarney, though its dimensions are greater, and the cutting of its stonework far finer. The pillars of the cloisters especially show beautiful workmanship; the central pillar of each of the four walks has a spiral line of most delicate carving running round it. In the mortar of the roof may be still seen the impression of the basket work

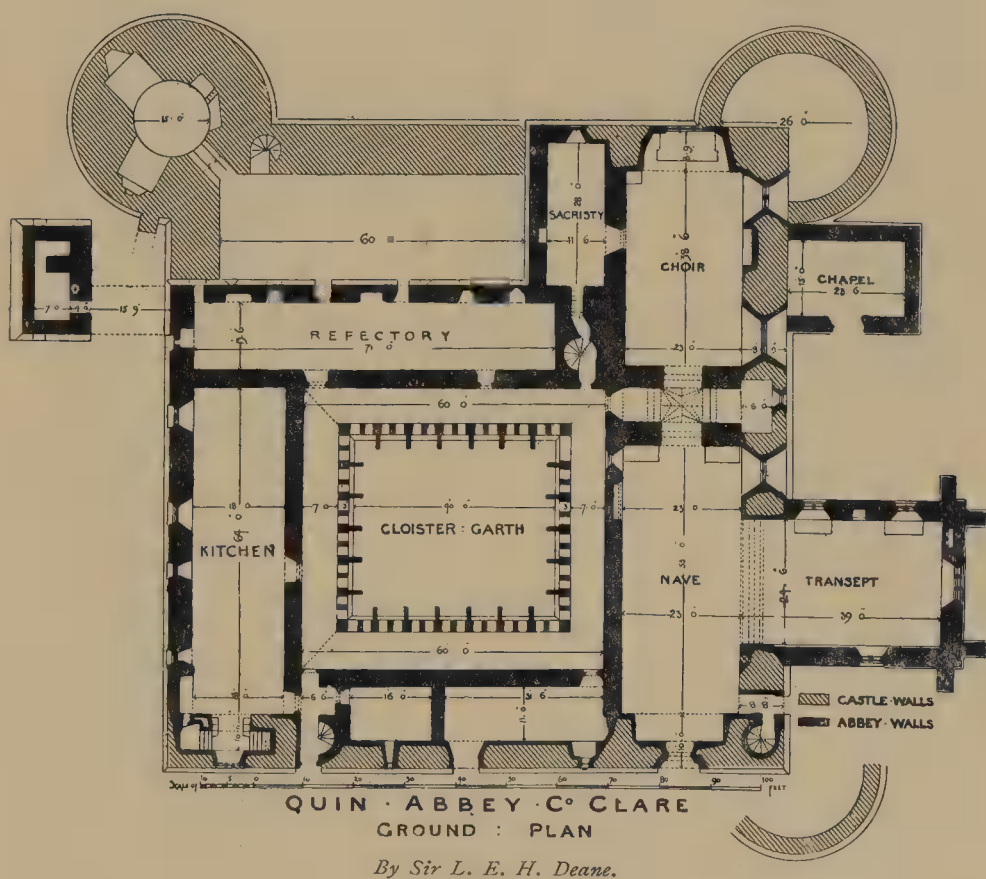


Fig. 1.

used by the builders during its erection. Opening into the cloisters on one side is the kitchen: a room of noble dimensions, with a fireplace of large and useful size; the arched stone roof is very curious. Another long chamber, which was the refectory, adjoins this, beyond which a spiral stairway leads to the unroofed rooms above. From them, steps go up to the broad walks along the walls, and into the tower, where a steep and narrow winding stair in the thickness of the wall brings one to the top. From here an excellent bird's eye view of the whole plan of the ruins

may be had, and beyond the actual walls of the Abbey the foundations of other buildings of various shapes and sizes can be



Fig. 2.—Quin Abbey, Cloister Garth.

(Drawn from photograph by Lawrence, Dublin.)

distinctly traced in the mounds and hollows of the fields surrounding the walls.



The bases of the round Norman towers, which were uncovered when the Abbey was repaired in 1880 by the Board of Works, are



Fig. 3.—Quin Abbey, Cloister, North Walk.

*(Drawn from photograph by C. W. Steele.)*

marvels of strength, with their walls of ten feet thickness, but one does not wonder as one looks at their narrow shafts for light, that



the monks preferred to build more cheerful habitations for themselves. One side of the Norman fortress they used, however, for a church, breaking large windows through its solid walls.

There are several fine windows in the Abbey, one in the south transept showing excellent workmanship. The east window is not as large as one would expect from the size of the building.

A curious old plaster relief of the Crucifixion can still be traced on the south wall of the choir. Close by where the high altar stood is a tomb of black marble, with an inscription running round the edge: "Hic jacent Oidh filius Laurentii filii Mathei MacConmara, et Constina ri Macnamara, uxor ejus, qui me fieri fecerunt." Above the inscription is a coat of arms, and the words: "This monument was erected by Mahon Dall Macnamara and repaired by Captain Teige Macnamara of Ranna, A.D. 1715." Other tombs in the Abbey also bear the name of Macnamara, recalling the once powerful race who owned and endowed this among so many other churches.

Close by the principal entrance, a finely cut archway reached by a short flight of steps, is a staircase in the wall leading to the upper rooms and walls. There are several similar staircases in other parts of the ruins. On two of the gables huge stone sockets may be seen, which once supported large metal crosses.

Looked at from a little distance the ruins present a strikingly picturesque appearance—on the west and south sides particularly, where the noble proportions of the Abbey are seen to the best advantage.

The histories of most of our Irish ruins are bloody and turbulent enough, but few have so broken and troubled a record as Quin. Time after time have its monks been driven forth, and their habitation despoiled, and each time have with unfailing courage returned to repair their ruined shrine and restore its broken worship again.

From the days of its founding, or, more probably, re-edifying, by Soida Macnamara, the chief of Clancullen, in 1402, the Abbey grew and flourished for almost a century and a half, until 1541, when it was formally dissolved by Henry VIII. He, however, granted it two years later to Conor O'Brien, who protected the monks. In 1548 it was given to two other O'Briens, Teige McConnor and Tirlogh, whose ruined castle of Dough (or Dumhach) stands amid the sandhills at Lahinch.

In 1578 Queen Elizabeth confirmed the Earl of Thomond in the "frieries of Ince (Ennis) and Cohenny (Quin)"; in 1584 the grant was renewed to Tirlogh O'Brien and his heirs, "provided they did not conspire with rebels." About this time the monks were

expelled and an English garrison put in the abbey, but one of the warlike O'Briens, enraged at this insult to his faith, gathered a band,



Fig. 4.—Quin Abbey, West Front.  
(From photograph by Lawrence.)

and, setting fire to the abbey, destroyed the holy house and its defenders together.

In 1601 it is recorded that a battle took place at Quin between the rebels under Teige, heir to Sir Tirlogh O'Brien, and Captain Flower; in this battle Teige received a mortal wound, and Walter Bourke, son of the blind abbot, was slain.

In 1604 the monks returned and re-edified the place, though they were unable to recover the rest of the property, which remained in lay hands. They were once more expelled, and again returned in 1626 under their rector, Teige McGorman; they remained till 1637, when they were again expelled.

In 1641 Eugene O'Cahan and the Rev. Thaddeus O'Brien, taking advantage of the power of the confederate Catholics to aid them, opened a college at Quin Abbey, which in the following year possessed eight hundred students from all parts of Ireland, among them the well-known historian Anthony Bruodinus (Bruodin). Ten years later the school was dispersed, and O'Cahan hanged on Mount Luochren; the soldiers who took him also hanged Father Daniel Clancy of Tradree, who was a monk of Quin, and shot Father Roger Macnamara, afterwards beheading him.

In 1651 James Molony, titular Bishop of Killaloe, was attacked at Quin, and his troops dispersed; he was himself taken prisoner, but his life was spared. The Abbey again revived and was once more suppressed in the reign of Charles II.

In 1691 we find a cavalry camp of the ill-starred Irish army formed under its walls while they waited for their removal to France. When the monks were finally driven forth they took refuge at Drim, not far from the Abbey, where they lived unmolested by the Government. One lonely man still stayed on at Quin, where he wrote a poem on the then Lady O'Brien of Dromoland, who had shown him kindness.

Since then the grand old ruin has stood dumb and deserted, the feet of passing tourist or neighbouring peasant alone waking the echoes of the silent place where once the harmonious chants of worshippers rose, or the martial tread of warriors rang on the marble pavement. If those mouldering walls could but tell of the scenes they have looked down on, what thrilling tales we should learn, what wild stories of hope, despair, and desperate courage. It is strange to sit in the quiet cloisters to-day and watch the flickering light come cool and green through the sheen of ivy leaves, to see the swallows darting by from their nests in the crumbling walls, and to, in dreams, go back to those stirring days of long ago, when life was one long adventure, when even the shepherds of God's fold must needs be trained in earthly warfare.



They *lived* those grand old people! Life was to them a real business, not the irksome burden too wearying to be borne to its close, as so many of their decadent descendants find it to-day. They valued their lives those old people, yet how unhesitatingly they flung them into the breach when the need came; too brave to fear death, too faithful to flee from it. How one likes to think of those musical voices rising in calm and steady cadence when the messengers of death thundered at their doors. One can picture the flashing eyes of the grand old friar standing unmoved at the altar steps, cursing his savage assailants till they drag him down and silence his curses for ever.

Out there, too, on the walls of the tower a grievous tragedy was once enacted, when the wild Irish chieftain, Donald Beg O'Brien, with mutilated body and "bones broken by a large axe," was hung out, "fastened with hard and hempen ropes," to die, out there on the belfry before the eyes of all men, to be a warning and example. Thus hanging through the pitiless daylight and in the merciful darkness of night, his only requiem "the ordered music of the marching orbs," died one, of whom it is recorded, "he showed as much resolution in suffering as before he had manifested cruelty in his bloody actions." Well, perhaps he deserved to die, "the arch traitor and demagogue of the plunderers of Connaught"—we cannot know now—but it wasn't a nice death, and those soldiers of Sir John Perrot's were not the sort to bring it in its most attractive guise.

In the great civil war of 1641, it was at Quin, at the large annual fair held close by the Abbey, that the first news of the rebellion was brought, and at Quin it was that the inhabitants took arms and rose as one man to expel the English intruders, who had become possessed of castles and lands in different parts of the county. The history of the siege of one of these castles, that of Ballyalia, is minutely told by Maurice Cuffe, third son of the Provost of Ennis, who died in 1634; but that "is another story," and has not much to do with the Abbey.

Of Cromwell's days many tales still linger among the country folk. In that gloomy looking tower to the east of the Abbey, with the harsh sounding name of Danganbrack, they show a room where his soldiers stayed to dine on their way to the sack of the Abbey.

It was from Quin, too, during the siege of Limerick, that the unfortunate woman was sent by David Roche with her fatal message to Hugh O'Neill, commander-in-chief of the garrison of Limerick,

telling him that troops were coming to his relief. At Thomondgate, the entrance to the town, she had the ill-luck to fall into the hands of the English, who brought her before one of their own generals, pretending he was O'Neill; when the poor woman had delivered her message she was hanged, to prevent her giving further information.

It is a relief to turn from such dark tales of treachery and wrong-doing, and recall the bright hour of the Abbey's brief ten years of rest, when the fame of its learning spread abroad, and its sons went forth to bring light and knowledge into the darker places of the land.

"*Autres temps, autres mœurs.*" The days of the abbeys and monasteries are over, and their work is done, but they had their place and use; and if a wider knowledge and broader path of learning is spread before our feet to-day, not a little do we owe to those old monkish pioneers, who in a dark and savage land kept the difficult way open for us.

Before leaving the Abbey let us look at one grave there. In the east walk of the cloister a simple slab of stone bears this inscription:—

"HERE LIES THE BODY OF THE REV<sup>d</sup>. JOHN HOGAN OF  
DRIM  
WHO DEPARTED THIS LIFE ANNO DOMINI 1820 AGED  
80 YEARS. THE LAST OF THE FRANCISCAN  
FRIARS WHO HAD THEIR RESIDENCE  
AT DRIM, THE PLACE OF THEIR REFUGE WHEN DRIVEN  
FROM THE ABBEY OF  
QUIN. HE WAS SUPPORTED BY THE PIOUS DONATIONS  
OF THE FAITHFUL  
AND SERVED AS AN AUXILIARY TO HIS NEIGHBOURING  
PARISH PRIESTS  
IN THE VINEYARD OF THE LORD. HE KNEW HOW TO  
ABOUND AND HOW TO SUFFER  
WANT AS THE LORD WAS PLEASED TO SEND. HE DIED  
IN HOLY POVERTY  
RESPECTED FOR HIS STRICTNESS IN RELIGIOUS DISCIPLINE  
AND VENERATED BY ALL. QUI SEMINAT IN LACHRYMIS  
EXULTATIONE METET.  
REQUIESCAT IN PACE.  
AMEN."

Thus, as is fitting the last of his race, that "old man desolate" has found his final resting-place beneath the roof that sheltered his order through so many tumultuous centuries.

D. C. PARKINSON.

NOTE.—For much of the information in this paper the writer is indebted to the works of Mr. T. J. Westropp, M.A., F.R.S.A.I., M.R.I.A., and to Mr. Frost's "History and Topography of the County Clare." The ground plan of the Abbey was given through the kindness of Sir Thomas N. Deane.





## On an Inscribed Leaden Tablet found at Dymock, in Gloucestershire.



THE accompanying illustration from photograph (fig 1), for which I am indebted to the kindness of Dr. Oscar W. Clark, represents a thin sheet of lead, roughly square, 3·2 ins. long by 3·3 ins. wide. It was found in the year 1892 by the Rev. Reginald Horton, Vicar of Dymock, Gloucestershire, in a small cupboard of the wall of Wilton Place, then late the residence of John Cam Thackwell, Esq., who had recently died. Mr. Horton writes:—

“The chimney-stacks of Wilton Place are much older than the existing house, and date (I have no doubt) from the seventeenth century at latest. They are built of stone, and of excellent workmanship and stately size, and were at the time of my discovery distinctly visible, owing to the rebuilding and remodelling of the entire house, and stripping of plaster, paper, etc., from walls.

“The cupboard was well-known to me for years, and was in the thickness of the chimney in the boudoir, or ladies’ small sitting-room, at the top of the old staircase, now pulled down. The aperture of the cupboard was about 3 ft. by 1 ft. 6 ins., and I believe that papers, receipts, etc., were kept there. Owing, however, to the depth of the cupboard and the height of the sill, it was impossible to see such an object as the lead tablet, as it lay in the shadow close against the sill. I only put my hand into the little cupboard because it was about to be closed up for ever; and the tablet just moved under my fingers in the dust; and so I pulled it out. I did not see anything of it till then.”

At the top of the tablet is the name Sarah Ellis, written backwards, thus: “har a S Sille.” Immediately below it are several signs, which I will presently refer to. Then follow the figures 369, and the words: “Hasmodat Acteus Magalesius Ormenus Lieus Nikon Mimon Zeper make this person to Banish away from this place and country Amen To my desier Amen.” All these are scratched

upon the lead in a hand of the seventeenth century. They obviously constitute a charm, or exorcism, probably prepared by a professional wizard for the purpose of gratifying the animosity, or allaying the fears, of a superstitious client. The practice of magic has now happily fallen into such contempt and oblivion that these charms have become rare, and when found they constitute a puzzle, even to antiquaries, whose lines of research have not led them into the by-paths of human superstition. Hence antiquaries are apt to regard them as "not of the smallest importance." So, in fact, I

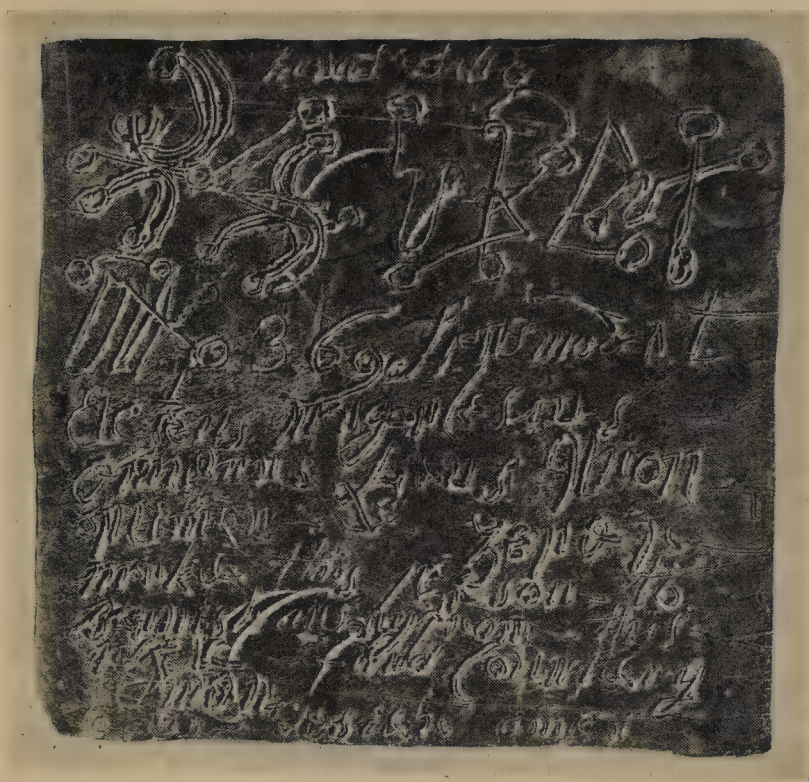


Fig. 1.—Leaden Tablet with Magical Inscription found at Dymock.

have been assured concerning this very tablet. I venture, however, to think that an authentic document which illustrates a phase in the history of human opinion and human conduct—especially in that branch of opinion and conduct which has had so large an influence on civilisation as the belief in, and practice of, magic—must be possessed of interest for every one who realises to himself how the present has grown out of the past, and how, beyond all possibility of evasion, we are the children of the generations that have gone before us, the inheritors of their experiences, of their blunders as well as of their hopes and achievements.

In the sixteenth century a remarkable book was written by Henry Cornelius Agrippa von Nettesheim, who is described as "Doctor of the Laws and Physick, Master of the Rols, and Judge of the Spirituall Court" of the Empire. He was a somewhat voluminous writer; but his most famous work, written while he was still a very young man, but not given to the world until twenty years later, was an exposition of Occult Philosophy or Magic. It was a monument of misdirected learning, and was dedicated "To the Reverend Father in Christ, and most Illustrious Prince, Hermannus, Earl of Wyda, by the Grace of God Archbishop of the Holy Church of Colonia, Prince Elector of the Holy Roman Empire, and Chief Chancellor through Italy, Duke of Westphalia, and Angaria, and descended of the Legate of the holy Church of Rome, one of the Vicars General Court." The dedication is dated from Mechlin in January, 1531—that is, according to our present mode of reckoning, 1532. As soon as the work was published, although it was welcomed with rapture by those who were given to the study of magic and astrology—among whom even some exalted ecclesiastics must be reckoned—yet its true character and tendency were generally recognised, and it provoked a storm which in the course of eighteen months compelled the author to recant.<sup>1</sup>

His work, however, remained in circulation with the recantation appended, and in the middle of the following century it was translated into English by J. Freake. The title page of the translation runs thus:—"Three Books of Occult Philosophy, written by Henry Cornelius Agrippa, of Nettesheim, Counsellor to Charles the Fifth, Emperor of Germany, and Judge of the Prerogative Court. Translated out of the Latin into the English Tongue, by J. F. London, Printed by R. W. for Gregory Moule, and are to be sold at the Sign of the Three Bibles, neer the West-end of Pauls, 1651." The translation seems to have obtained some popularity here, for more than one edition was published before the end of the seventeenth century. No doubt it became the textbook of professors of the black art, whom it supplied with the materials for many formulæ, and whom it enabled at small expense to make a vast show of learning, so as to deceive the ignorant and the credulous. Old charms have at different times been found in various parts of

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<sup>1</sup> The romantic life and tragic death of Cornelius Agrippa are told by Henry Morley in his *Life of the philosopher*, to which the reader is referred. It was published in 1856, in two volumes, by Chapman and Hall.



England which have been traced to the information contained in its pages; and it is from the same pages that the charm before us is concocted.

Beginning at the left-hand top corner, the first symbol, though very rudely scratched, is "the seal or character" of the Moon.<sup>1</sup> In the days when Cornelius Agrippa wrote, the universe was conceived as filled with an innumerable company of spirits, good and evil. Everything was ruled, under God, by intelligences in a regular hierarchy, after the pattern of human societies, ascending by gradations up to the Almighty Himself, who was conceived as Emperor or Pope of the entire creation, acting through and by means of his subordinates. The heavenly bodies were governed by powerful beings, whereof certain guided and controlled the sun, others the moon, others again Jupiter, Venus, and so on. The next two symbols, therefore, are those of the Spirit of the Spirits (by which is to be understood evil spirits) of the Moon, of which Agrippa gives the Hebrew name, transliterating it as Schedbarschemoth Schartathan. The last symbol on the top line, and the first on the second line, are those of the Intelligence of the Intelligences (by which is to be understood good spirits) of the Moon. These, good and bad, were intended to be invoked for the purposes of the charm.

Next we come to the figures 369. "That there lyes wonderfull efficacy, and vertue in numbers, as well to good as to bad," says Agrippa, "not only most Eminent Philosophers do unanimously teach, but also Catholike Doctors." And he cites a number of the Christian Fathers in proof of the statement. "These," he declares, "are distinct mysteries of God and nature. But he that knows how to joyn together the vocall numbers, and naturall with divine, and order them into the same harmony, shall be able to work and know wonderfull things by numbers" (pp. 172, 173). "It is affirmed by magicians that there are certain tables of numbers distributed to the seven planets, which they call the sacred tables of the planets, endowed with many and very great vertues of the Heavens, inasmuch as they represent that divine order of Celestiall numbers, impressed upon Celestials by the Ideas of the divine mind, by means of the soul of the world, and the sweet harmony of those Celestiall rayes, signifying according to the proportion of effigies, supercelestiall Intelligencies, which can no other way be expressed, then by the marks of numbers, and Characters.

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<sup>1</sup> The correct form is given on page 251 of the edition of 1651. All the symbols are very roughly made on the tablet.

For materiall numbers, and figures can do nothing in the mysteries of hid things, but representatively by formall numbers, and figures, as they are governed, and informed by intelligencies, and divine numerations, which unite the extreame of the matter, and spirit to the will of the elevated soul, receiving through great affection, by the Celestiall power of the operator, a power from God, applyed through the soul of the universe, and observations of Celestiall constellations, to a matter fit for a form, the mediums being disposed by the skill, and industry of Magicians" (p. 239.) Agrippa gives the tables of numbers of the heavenly bodies. "The seventh table," he says, "is of the Moon, of a square of nine multiplied into it self, having eighty one numbers, in every side and Diameter nine, producing 369, and the sum of all is 3,321. And there are over it divine names with an Intelligency to what is good, and a spirit to what is bad, and of it are drawn the Characters of the Moon, and of the spirits thereof" (p. 242). The table, as given, does not, in fact, yield the sum of 369 "in every side and diameter;" nor do the nine numbers in every line add up to 3,321. The cause of the variations I have not been able to ascertain: they seem to be too regular for accidental errors. However, it is clear that 369 (41 times 9) was a mystical number of the moon which added greatly to the influence of the charm.

The name Hasmodat, following the mystical number, written by Agrippa Hasmodai, and more properly Asmodai, is that of the Spirit of the Moon. It will be at once recognised as that of Asmodæus, the evil demon who persecuted Sarah, the daughter of Raguel, until by the counsel of the angel Raphael she was fumigated with the smoke of the heart and liver of the fish; for evil spirits, as is well known, dislike certain smells. "Moreover, the ancient Theologians of the Greeks reckon up six Demons, which they call Telchines, others Alastores, which bearing ill will to men, taking up water out of the river Styx with their hand, sprinkle it upon the earth, whence follow Calamities, plagues and famines; and these are said to be Acteus, Megalezius, Ormenus, Lycus, Nicon, Mimon" (p. 417). The names here mentioned are the next on the tablet. One variation, however, we may note: the name Lycus appears to be written Lieus. The orthography of more than one of the names varies from that of Agrippa. The variation in this name may be conjectured to have been influenced by imperfect reminiscences of the name of one of the "Celestiall souls" in the sphere of the moon, namely Lyeus (p. 332). What effect this would have on the charm I am not prepared to say.

The only name I have been unable to identify is that of Zeper, which Dr. Gaster suggests to me is a corruption of the Hebrew Zophar. This is not unlikely, for, as he remarks, the names and formulæ in amulets of the sixteenth and seventeenth centuries had become hopelessly corrupt. Whatever his correct name may be, if we may judge him by the company he keeps on this tablet, Zeper is an evil spirit. "No man is ignorant," says Agrippa (Bk. i., chap. 39), "that evill spirits, by evill, and prophane Arts may be raised up as Psellus saith Sorcerers are wont to do. . . . Again, one (*sic*) the contrary side, no man is ignorant that supercelestiall Angels or spirits may be gained by us through good works, a pure minde, devout humiliation, and the like. Let no man therefore doubt that in like manner by some certain matters of the world, the Gods of the world may be raised by us, or at least the ministring spirits, or servants of these Gods, and as Mercurius saith, the airy spirits, not supercelestiall, much less higher. So we read that the antient Priests made statues, and images, foretelling things to come, and infused into them the spirits of the stars, which were not kept there by constraint in some certain matters, but rejoycing in them, viz.: as acknowledging such kinds of matter to be sutable to them, they do alwaies, and willingly abide in them, and speak, and do wonderfull things by them: no otherwise then evill spirits are wont to do, when they possess men's bodies." This seems to be the plan adopted in the tablet. The evil spirits are invoked or compelled by the inscription of their names; the ministering spirits or gods of the world, or such of them as were of utility for the purpose are infused by means of the symbols. "That proper names of things are very necessary in Magicall operations, almost all men testifie" (Bk. i., chap. 70). The power over a person which knowledge of his real name confers is well known to all students of savage belief; and we need only note here the evidence afforded by books like that of Cornelius Agrippa of the extent of its survival into the higher culture. If in the spell before us, and in similar spells, the correct names of the spirits invoked have been used, the spirits themselves are compelled to perform the will of the magician.

Having summoned the spirits by their names, the next business is to declare the object of the spell—in other words, to utter or inscribe the imprecation. "The use of words, and speech, is to express the inwards of the mind, and from thence to draw forth the secrets of the thoughts, and to declare the will of the



speaker. Now writing is the last expression of the mind, and is the number of speech and voice, as also the collection, state, end, continuing, and iteration, making a habit, which is not perfected with the act of one's voice. And whatsoever is in the mind, in voice, in word, in oration, and in speech, the whole, and all of this is in writing also. And as nothing which is conceived in the mind is not expressed by voice, so nothing which is expressed is not also written" (Bk. i., chap. 73). Here we have Agrippa endeavouring to find a philosophical basis for the widespread belief in the virtue attaching to the utterance of a spell. In the preceding chapter he has told us: "They say that the power of enchantments, and verses is so great, that it is believed that they are able to subvert almost all nature;" for which he cites Apuleius and various other classical authors. Ages before any classical writer was born, a Chaldean sorcerer had described the effect of a curse. He says:—

"The malicious imprecation acts on man like a wicked demon,  
The voice which curses has power over him;  
The voice which curses has power over him;  
The malicious imprecation is the spell [which produces] the disease of his head.  
The malicious imprecation slaughters this man like a lamb;  
The voice which curses covers him and loads him like a veil."

If this be the power of spoken words, much more will be that of the same words when written. In the view of a savage all writing is magical in itself. He cannot understand it, and accordingly attributes to it a potency beyond his comprehension. Agrippa goes on: "And therefore Magicians command, that in every work, there be imprecations, and inscriptions made, by which the operator may express his affection: that if he gather an Hearb, or a Stone, he declare for what use he doth it; if he make a picture, he say, and write to what end he maketh it; which imprecations, and inscriptions, Albertus also in his book called *Speculum*, doth not disallow, without which all our works would never be brought into effect; Seeing a disposition doth not cause an effect, but the act of the disposition." In another place he tells us, quite in the spirit of the Chaldean conjurer, "that humane imprecations do naturally impress their powers upon externall things. . . . The Celestiall souls send forth their vertues to the Celestial bodies, which then transmit them to this sensible world. For the vertues of the terrene

<sup>1</sup> Lenormant, *Chaldean Magic*, translated by W. R. Cooper, p. 64. See my *Legend of Perseus*, vol. iii., p. 118 ff.

orb proceed from no other cause than Celestiall. Hence the Magician that will worke by them, useth a cunning invocation of the superiors, with mysterious words, and a certain kind of ingenious speech, drawing the one to the other, yet by a naturall force through a certain mutuall agreement betwixt them, whereby things follow of their own accord, or sometimes are drawn unwillingly" (Bk. ii., chap. 60).

The object of the imprecation before us is the banishment of Sarah Ellis, who doubtless was a real person, an enemy for some cause of the man or woman on whose behalf the charm was prepared. The intention is expressed so plainly that the meanest capacity among spirits and intelligences could not mistake it. But the symbols and the names and the words of the imprecation are not enough. The question why they were engraven on lead remains to be answered; and upon this point our author's testimony is explicit. The symbols, it will be recollected, pertain to the moon. "This fortunate Moon," says Cornelius Agrippa, "being engraven on silver, renders the bearer thereof grateful, amiable, pleasant, cheerfull, honored, removing all malice, and ill will. It causeth security in a journey, increase of riches, and health of body, drives away enemies and other evil things from what place thou pleasest; and if it be an unfortunate Moon engraven in a plate of Lead, where ever it shall be buried, it makes that place unfortunate, and the inhabitants thereabouts, as also Ships, Rivers, Fountains, Mills, and it makes every man unfortunate, against which it shall be directly done, making him fly from his Country, and that place of his abode where it shall be buried, and it hinders Physitians, and Orators, and all men whatsoever in their office, against whom it shall be made" (Bk. ii., chap. 22, p. 242). In engraving the charm upon lead, therefore, the most effectual means was taken to secure the results desired.

This completes the explanation of the tablet. Upon the questions who Sarah Ellis was, whether the imprecation thus doubly and trebly fortified was successful, in whose behalf it was made, and whether the place of its discovery was the place of original deposit, or whether it was buried elsewhere until its object was accomplished, and then removed, I can throw no light. Careful search has very kindly been made by Mr. Horton, by the Rev. R. Pilson, Rector of Birts Morton, near Tewkesbury, and by the Rev. H. E. Casey, Vicar of the Berrow, near Ledbury, among the records of their respective parishes, with all of which the Thackwells, or their predecessors in title, had been connected; but

all search has been, so far, in vain. Sarah Ellis and her unknown antagonist were probably both persons in a subordinate position; and how either of them was connected with the owners of Wilton Place must remain a mystery.

I have already mentioned that old charms traceable to Cornelius Agrippa's work have been found elsewhere in this country. It may be interesting by way of conclusion to refer to one example. It is related by Whitaker in his *History of Richmondshire* (vol. i., p. 194) that "within living memory"—probably

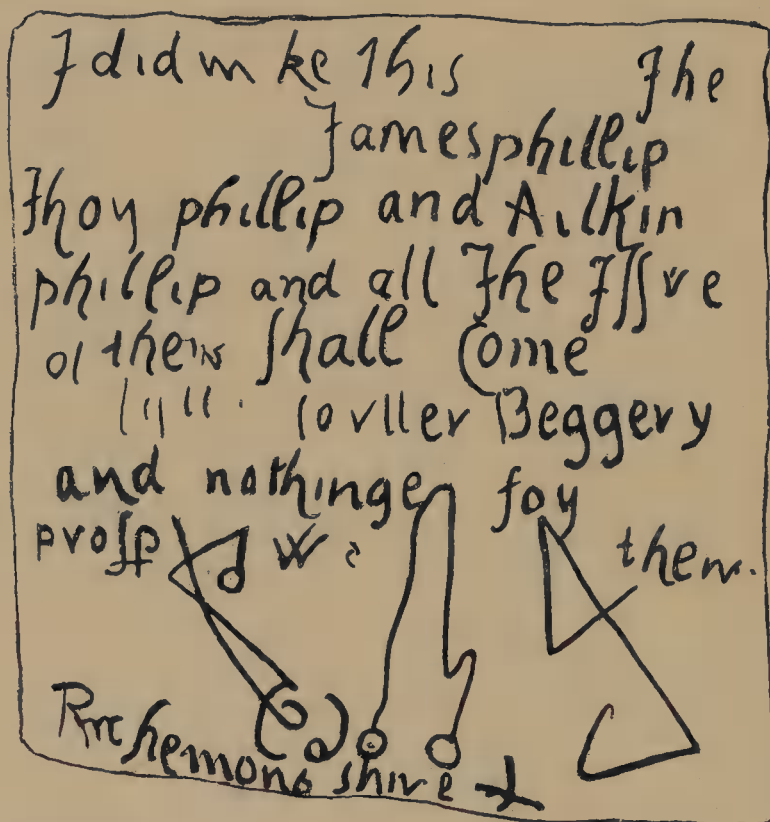


Fig. 2.—Lead Tablet with Magical Inscription found on Gatherley Moor, Yorkshire.—Front.

therefore about a century ago—were found in a heap of stones upon Gatherley Moor two leaden plates. As figured by him they were of size and shape similar to the Dymock tablet. The inscription on one of them (fig. 2) runs:—"I did m[a]ke this the James Phillip Jhon Phillip and Aitkin Phillip and all The Issue of them shall Come to utter Beggery and nothings joy [or] prosp[er] w[ith] them [in] Richemondshire." A small cross follows, and between the last word and the previous lines are the symbols



of the Spirit of the Moon and of the Spirit of the Spirits of the Moon. On the reverse of the plate (fig. 3) is given in full "the table of the moon;" and beneath it is written "J. Phillip." The inscription on the other plate runs:—"I do make this that James Phillip Jhon Phillip his son Christopher Phillip and Thomas Phillipp his [?] shall fle[e] Richem[ondshire] and nothing [prosper] wtt any of the[m in] Richemondshir[e]." The symbols of the Spirit of the Spirits of the Moon follow. On the reverse is "the table

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45
J Phillip								

Fig. 3.—Leaden Tablet with Magic Square found on Gatherley Moor, Yorkshire.—Back.

of the moon," and on the right side of it "Hasmodai Schedba[r]-s[c]hemoth," the Hebrew names of the demons invoked.

According to Whitaker, somebody whom he does not name took the trouble to enquire into the history of the Phillip family, who formerly possessed an estate at Brignall near the site where the tablets were found. Application was made to Mr. John Charles Brooke, the then Somerset Herald, and the records of the College of Arms were searched, with the result which I transcribe from Whitaker (p. 196):—"From the visitation of the

county of York by William Flower, Norroy, A.D. 1575, it seems that James Philips was then living at Brignall, and entered his pedigree, whence it also appears that he had five sons, John, Richard, Henry, Christopher, and Thomas. James was son of Henry Philips, of Brignall, by Agnes Aislaby, his wife, who [*i.e.* James] had an elder brother Charles, which Charles had two sons, John and Cuthbert. Now, as James is styled of Brignall, though the younger brother of Charles, the most probable account which can be given of the matter is, that he had supplanted John, the son of Charles, in his birthright, which drew down upon him and his family this secret execration. It is observable that Henry, the third son of James, is not included in the curse, of which the most likely reason which can be assigned is that he was then dead. But, says my author, the anathema denounced against this family must have had its full effect, as these brothers and their children all died without issue. Their estate, which seems to have been considerable in Brignall, is now the property of Sir Robert Eden, Bart. . . . The story is certainly an extraordinary one ; but the probability is, that John Phillips, injured and disappointed, and perhaps debarred by some legal impediment from recovering his inheritance by course of justice, resorted to some impostor, who persuaded him to pursue this diabolical way of revenge. If he lived to see the event, his malignity would be gratified by the supposed effect of the curse."

Extraordinary the story assuredly is ; but it would be more satisfactory to have the details more accurately rendered than Whitaker has thought it worth while to afford his readers. If James Phillip owned the Brignall estate in 1575, it is obvious that the plates must ante-date by more than half a century the publication of Freake's translation of Cornelius Agrippa. The discrepancies between the names of James Phillips' sons as given by Whitaker and those mentioned on the plate also require explanation ; and the ascription of the charm to John Phillip is, of course, pure conjecture. It seems to be based on the words "J. Phillip" at the foot of one of the tablets, which Whitaker takes for a signature. A signature, however, on the leaden tablet is very unlikely ; and the analogy of "Sarah Ellis" would lead us to think that it was the name of the person against whom the charm was directed.

E. SIDNEY HARTLAND.

## The Historic Town of Youghal on the Blackwater.



OMEWHERE new to go to—that is the cry of the tourist now-a-days—but at the same time somewhere new where he will not be cut off from all the comforts of civilization.

Now, if the stranger arriving at Kingstown will take the seven o'clock mail, into which he can step straight from the steamer, he can be deposited after a comfortable journey (with no changes beyond passing from one platform to another in Cork) in the ancient town of Youghal, at the mouth of the lovely Blackwater, “the sweet Avondhu” of Spenser’s “Faery Queene.”

Here he will find much to interest him from a picturesque, historical, or architectural point of view, and he will find also what is no less necessary to the tourist, who is generally in search of health as well as enjoyment—good air, sea breezes from the Atlantic, good food and fair accommodation; while if he be a cyclist he will find it a good centre from which to reach other interesting places in the county of Cork, such as Ardmore, Lismore, etc.

Youghal takes its name from a yew wood that in ancient days crowned the slope above the town—Eo-chaille (the yew wood); it is pronounced *Yawl*. It emerged into the light of history in the sixth century, when it was evangelised by Carthagh, a famous bishop of Lismore; but in the ninth century Christianity and civilization received a severe check, for it was attacked and taken by the Danes, who established its harbour as a rendezvous for plunder. After a time, however, the Danes themselves were converted to Christianity; they laid aside their bloody swords, and settled down in Youghal as peaceful traders, traders to whom their knowledge of the sea soon brought traffic, and Youghal rose into a place of mercantile importance. A narrow street branching at right angles from the main street of the town still recalls the memory of the Danes, for they brought water into the town, and it discharged itself through this passage, which still bears the name of *Water Lane*.



In 1168 came the English invasion, and Youghal was given to one of Strongbow's companions. From him it passed to the Geraldines, and from them by intermarriage to the Clares. The provostry seal of Youghal commemorates the union of these two great houses. In 1183 the town was incorporated, and a Royal Charter granted to it shortly after. From that time on it received many fresh charters and privileges from different English Sovereigns, and was a seaport of such importance in the reign of Edward I., that it furnished three ships to his Scottish expedition. Edward IV. made Youghal one of the petty limbs of the Cinque ports, in memory of which the municipal



Fig. 1.—View of Youghal from Moin-na-tragh, Co. Waterford.

(From a photograph by W. Lawrence. No. 2120.)

seal of the town bears a ship. Queen Elizabeth confirmed the privileges; and it is recorded by the "Four Masters" that at this time Youghal was full of riches and goods, its walled courts and castles all denoting prosperity.

In 1579, Gerald, 16th Earl of Desmond, rebelled and besieged Youghal. He sacked it in such a merciless fashion that it is said the Spanish soldiers in his train were moved to pity; one of them cut his cloak in five pieces, like St. Martin, and gave portions to five children left naked by the Kernes.

The town was relieved by a valiant soldier, Captain White, sent by the Earl of Ormond; but the rebels rallied and overwhelmed

him and his men, sacking the town for the second time. When Ormond himself reached Youghal he found it desolate, with but one inhabitant, a poor friar.

Ormond repaired and garrisoned the town, and hanged the mayor who had betrayed it to the rebels in front of his own doorstep. The estates of Desmond were confiscated and granted to Sir Walter Raleigh, who disposed of them, in 1602, to the Earl of Cork. The latter imported English colonists, revived the commerce of the town, founded almshouses, and also a free school. During the Irish rebellion, in 1641, he held Youghal for Charles I., for many months feeding and paying the garrison himself, and receiving but little help



Fig. 2.—Sir Walter Raleigh's House at Youghal.

(From a photograph by W. Lawrence. No. 798).

from outside. He died before the town was relieved. At this time money of necessity was struck in Youghal, and some of these siege pieces are still in existence.

Ormond proclaimed Charles II. king in Youghal on the execution of his father; but the town was Puritan in its sympathies, and revolted to the Commonwealth, and in 1649 Cromwell laid up his army in winter quarters there, occupying himself a house in the main street.

Under James II. the English settlers in Youghal were "scattered and peeled"; but in 1690 the town surrendered to William III.

About this time many Huguenot refugees settled there. In the early part of the present century the town was very prosperous, and sent a member to Parliament; but in 1885 it was absorbed in the South-eastern district. In 1787, Prince William (William IV.) visited Youghal, and received the freedom of the city. In 1795, the Duke of Wellington (Colonel Arthur Wellesley of the 33rd) was quartered in Youghal.

The two most prominent points of interest in Youghal are Raleigh's House and St. Mary's Church, though the remains of the walls, gates, and castles, and the Strand, which is of great length and washed by the waves of the Atlantic, are all worth, at least, a passing glance.

Raleigh's House (fig. 2) stands in a grove of trees above the town, under the shelter of the old town wall. It is built on the lines of a Devonshire Manor House of Elizabeth's time, such as Sir Walter must have been familiar with. Three pointed gables crown the eastern front, and under the central one of these is the hall and entrance. It is said that here stood the house of the Warden of the College (St. Mary's Church was made Collegiate in 1464), which stands on the other side of the gate of the churchyard. The present owner of Raleigh's house (Sir Henry Blake) has just made an interesting discovery, which tends to confirm the supposition that Sir Walter's house was built on a much older one. He has found on taking down some of the skirting of the drawing room a narrow port or slit. This must undoubtedly have belonged to an older building than the Elizabethan one. Sir Walter resided in Youghal during the years 1588-9. The walls of the house are in great part wainscotted with Irish oak. The best specimen of this is to be seen in the drawing-room, which possesses a carved mantel-shelf, rising to the height of the ceiling. Downstairs is a tiny room which goes by the name of Sir Walter's kitchen. Outside the house the most striking feature is a group of ancient yews, remnants of the wood that gave its name to Youghal, and under their shadow tradition says that Sir Walter used to sit and smoke. The adjacent garden claims the honour of being the place where the potato was first planted in Ireland. In Youghal it is not likely that Sir Walter will ever be forgotten, for the memory of Elizabeth's gallant soldier of fortune has ever kept a tight hold on the affection of the inhabitants.

St. Mary's (fig. 3) Church belongs to the Early Pointed style of architecture; it is in the form of a Latin cross, and a massive square tower, built originally as a keep for purposes of defence,



but now used as a belfry, stands in the angle of the north aisle and north transept. Its builders were the fathers of Freemasonry, the itinerant architects of the thirteenth century; and Masons' marks may be found on the side walls of the nave. It was founded by Richard Bennett and Ellis Barry, his wife, and their tomb is in the south transept of the church, where also is the mausoleum of the great Earl of Cork. In the fourteenth century either the Geraldines or the Clares—it is not quite certain which—made many improvements in the church, and built a beautiful chancel in Decorated English style, and their descendant



Fig. 3.—St. Mary's Church, Youghal.

(From a photograph by W. Lawrence. No. 1881.)

Thomas, eighth Earl of Desmond, in 1464 made the church collegiate, and shortly after re-edified it. The memory of this Thomas is like a gleam of sunshine over the dark annals of the Desmonds, for he was hospitable, chivalrous, and charitable, and such a great patron of literature that he accepted the Psalter of Cashel as a full ransom for a prisoner on one occasion. He deserves to be remembered by the town he fostered; but it was not until nearly three hundred years had passed away that a tablet was erected to his memory in St. Mary's by the Rev. Pierce W. Drew, its rector, who was in the middle of the present century privileged in his turn to be the restorer of this historic church.

A hundred years after Thomas arose a Desmond of a different type. Gerald, the sixteenth Earl, during his rebellion desecrated the church; his soldiers stabled their horses in it, and unroofed and desolated the choir and sacristy and two chauntry chapels; they defaced also the founder's tomb. Probably it was at this time also that the peal of five bells, the holes for which may still be seen in the tower, were lost; for tradition says that during a siege they were buried either in the churchyard or in the grounds of Raleigh's house. It is said that the desecration of Youghal church drew down the vengeance of heaven on the Desmonds. In 1602 the great Earl of Cork partially restored the church, and for the next hundred years the vicissitudes of St. Mary's were more spiritual than temporal. While Cromwell was in power it was served by an Independent minister, and during the reign of James II. the service of the Mass was resumed for a short time.

In June, 1765, Wesley attended divine service there, and made the following entry in his journal: "I was glad to see a large and tolerably serious congregation in church. It was once a spacious building, but more than half of it now lies in ruins."

To give some idea of what the church looked like before its last restoration in 1857, I will quote the words of Gibson, the county historian. He says, "We saw this church some years ago, when the choir was nothing but a roofless ruin. The stone mullions of some of the windows had given way and fallen to the ground. The nave, too, had been sadly disfigured by depraved taste, for its roof of massive dark Irish oak was hidden by a modern lath and plaster ceiling. The side arches were crammed with galleries, and square timber sashes replaced the Gothic windows with stone mullions and pointed tops, which once adorned the side walls of the aisles. The lofty and graceful Gothic windows of the north transept were almost entirely built up with stones and mortar. The restoration of this beautiful church is owing to the untiring exertions, and, we may add, in many instances, to the individual liberality of the rector, the Rev. P. W. Drew, of Youghal, who has fairly earned the title of *Instaurator Ruinæ*."

Amongst the names on the, alas! too scanty list of subscribers to its restoration is the name of the Dowager Queen Adelaide. In 1854, the restoration of the choir was commenced, and on the 1st of July, 1855, after the lapse of many centuries, it was once more used for divine service. The great eastern window is very beautiful, and I cannot resist describing it particularly in the words of the late Rev. Samuel Hayman, who was an authority

on all matters of antiquarian interest:—"It is divided into two large compartments by a double mullion in the centre. Each of these compartments is subdivided into three lights by lesser mullions, which terminate at the springing of the chief arch in a horizontal series of six ogee arches. These are surmounted by trefoil tracery, and the kite-shapen space at the crown of the arch is filled with a Catherine wheel. The whole window is of wrought



Fig. 4.—St. Mary's Church, Youghal. East Window before the restoration.

limestone." It is indeed a noble legacy from the Clares and Geraldines. There are many interesting monuments in the church, taper tombstones, and others, and some bear Norman French inscriptions which are still decipherable. Outside the church is the tomb of Elizabeth Scrope, daughter of Scrope, the regicide. The churchyard is surrounded on two sides by the old town walls, and there may still be seen portions of the sentinel's walk behind the battlements.

I have only space to refer to a few of the most interesting points about St. Mary's in this short paper, and must close my



description here. "If stones could speak," it might tell us strange tales of other days, and of the men of widely different types who have knelt within its walls. It is a piece not only of Irish, but of English history, and if the past could be recalled for a moment, its walls would hold not a few of the central figures in the history of the world.

The Gates.—These were anciently five in number, each being a bar with portcullis; the remains of only one of these exists still—the Water Gate. The present Clock Gate, however, which dates from 1777, is built on the site of one of the old gates.



Fig. 5.—St. Mary's Church, Youghal, showing flanking turret at gate built by Earl of Cork.

*(From a photograph by W. Lawrence.)*

Of all the castles of Youghal, but one remains—Tynte's Castle in the main street, and not very far from it may be seen the remains of the North Abbey, a foundation of Dominican Friars, dating from the thirteenth century.

At the same time, at the other end of the town, was founded the South Abbey, about which a curious story is told. Lord Ophaley intended the building for a castle, but on the eve of some festival, the workmen employed at it begged for a piece of money to drink his health, and he desired his son to give it them. Instead of obeying his father, the son sternly reproved the labourers, and

his father considered this such an evil omen that he changed his mind, and instead of a home for himself erected a house for Grey Friars. No traces of this South Abbey remain. The Presentation Convent, where may be seen the beautiful lace manufactured in Youghal, stands on its site.

The Strand is of great length, and at low tide may still be seen working up through the sand fragments of a forest submerged in the ninth century. In the eighteenth century, during an unusually low tide, the skeleton of a gigantic animal was dug out of it. The sea encroaches greatly, especially during the winter storms, from the Atlantic. There is a tradition that some day it will sweep right up to Killeagh, a village about six miles from Youghal.

Strangers should be careful of bathing at Youghal, for there are dangerous currents and holes which have more than once proved fatal to the unwary.

Clay Castle, a sandhill at the opposite end of the Strand from the town, was crowned in bygone days by a Danish Rath. The sand, here tempered by sea water, has petrifying properties.

Though Youghal is in some respects a good harbour, the entrance to the bay is dangerous, as there is a bar which cannot be passed until half-flood.

The Blackwater is one of the best salmon rivers in Ireland, and for half the year the salmon fishing of Youghal is its most important industry.

Youghal is an old world town, and many quaint customs and superstitions still linger round it, while the Blackwater is the home of many a legend; but these things would take a chapter to themselves.

H. ELRINGTON.



## French Bakers' Tallies.



N continuation of my article on "Hop Tallies" which appeared in the *Reliquary* for January, 1897, I have been endeavouring to trace the survival of tallies in connection with other lines of business. This I have found very difficult, owing to the rapid disappearance of late years of primitive appliances generally, before the waves of education and cheap modern methods of doing things more simply, though not perhaps in such an efficacious manner. I think, however, that it is more than probable that tallies may still be used in counting out large catches of herrings from the boats in some parts, as was formerly the custom; that cricket scores may, on some far-off village green, still be cut on sticks; and that labourers may somewhere still have their daily "tale" of work notched for them on their tally-half, as was done not fifty years ago.

The only definite instance, however, worth recording that has so far come under my notice is from Brittany. A friend to whom I was speaking of tallies remembered having heard of the bakers using such things in some parts of France, and having put me into communication with another friend, who was then living at Pont Aven in Brittany, I soon ascertained that they were still in use by some of the inhabitants of that place.<sup>1</sup>

My first endeavour to obtain some of the Pont Aven tallies was a failure, owing to the fact that a tally, being in reality an "instrument" representing money, could only be obtained by paying the sum represented by the respective notches, and as these notches frequently represented a considerable sum, I hardly felt justified in "taking up" these "bills," as we say nowadays when referring to an

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<sup>1</sup> I have also found that it is exceeding probable, that this form of keeping rough accounts still exists in many other parts of France and other European countries, more especially in the rural districts; and older friends, who can speak of the Continent fifty years ago, inform me that at that time tallies were much in vogue in Paris and other cities amongst the bakers.



exactly similar transaction. Upon further enquiry I found that when these tallies were paid up, and thereby cancelled, it was the custom to place the two pieces side by side, and to break them in pieces, thus destroying the record on both sides. I have to mention this part of the story first, because it shows how I got my specimens.

It seems to have occurred to my friend that if the tallies were handed over when "settled" to him, as a stranger, in the presence of or by the two parties who had held the respective portions, that it would be almost as good as destroying them, and so I obtained them at last.

As the local name for these Pont Aven bakers' tallies is "coche" (a notch), I shall in my description call them by that name. This change of name is decidedly curious, and is, I should say, in all probability, a provincialism; for I have ascertained upon enquiry that in the towns where the bakers formerly used these notched sticks they were then *taillé*, and not *coche*. In short, our word "tally" is derived from a wooden implement with notches cut into it, *but* which is called a "coche."

The specimens of "coches" sent to me from Brittany were seven in number; they were cut from branches of the alder, *alnus glutinosus*, fairly straight portions of the branch being selected, and the bark was left on, but all offshoots were cut off. They are all of them about a foot in length, some being rather less, whilst others are rather more, and they vary from half an inch to five-eighths of an inch in diameter. Each one is split longitudinally into equal parts to within two inches of one end, when the cut is met by a cross cut from the outside, inwards and upwards, at an angle of forty-five degrees (see fig. 1). Although this somewhat resembles the splitting of a hop tally, it is yet rather different, and decidedly more secure against fraud; for in the straight and planed wood of a hop tally there cannot be the same protection as exists in a natural branch with its curves, twists, knots, bark markings, etc., which again proves what I have always endeavoured to show, that the most primitive appliances are often the most reliable (*vide*, a rush candle and the electric light). The butt end of each "coche," if I may so term it, was the end of the half kept by the baker himself, whilst the small piece was retained by the customer. This system corresponds with that of the hop tally, the larger piece in that case being carried by the overseer, or tallyman, and the small part by the hop picker. This butt end of the baker's "coche" was cut into three facets (see fig. 1), and upon these



Fig. 1.—French Baker's Tally. Views of three sides.

was written the name, and sometimes designation, of the customer, the date when the transactions began, and the price of the bread respectively. It would perhaps be interesting here to quote the particulars written on the seven "coches" I am describing, for they show us in a very simple way the village baker's business transactions, his customers, and the price of his wares.

RECORDS OF THE SEVEN PONT AVEN COCHES.

No. 1.	La Porte, Jean. Menuisier (joiner)	pains de 6 livres 1.90	Commencé le 4 Septembre.
No. 2.	Crouet Goes.	pains de 2 livres 0.60	Commencé le 6 Mars.
No. 3.	Le Cann, Charles.	pains de 2 livres 0.50	Commencé le 22 Novembre.
No. 4.	Larivier, Jean. Boucher (butcher)	pains de 3 livres 0.90	Commencé le 4 Janvier, 1895.
No. 5.	Raquet, Louis. Com <sup>d</sup>	pains d'une livre @ 0.20	Commencé le 8 N <sup>re</sup> , 1896, Pont Aven.
No. 6.	Dubreuil, Louis Couvreur (thatcher)	pains de 10 livres 1.50	Commencé le 5 Aout, 1895.
No. 7.	Dutar, Louis	pains de 10 livres @ 1.20	Le 5 Aout, 1896, pain 6 livre @ 0.15.

One of the most interesting points in connection with this record is, that the price of bread appears to vary, either in connection with its quality, of which we know nothing, or of fluctuations at different times in the price of wheat, or may it be that the price in Brittany is put up for customers who like to run a good long "coche"?

From what I can gather the Brittany baker does not go the "rounds," but stays at home, and his customers call on him. He keeps his portions of the customers' tallies hung up at the back of his shop. When a "client" calls for more bread he of course brings his portion of the tally with him, and when taking the bread the baker reaches down his own corresponding half, places the two portions side by side, sees at a glance that the pieces fit properly, and that no notches have been tampered with; then he cuts a notch or notches for the current transaction, hands the customer back his portion of the "coche," with a polite bow and a "Merci, m'sieu" or "Merci, madame," and the transaction is completed. When a good tally has been run up, and I understand



that in this little matter a French baker's tally is something like an English baker's ledger, with a pretty big account against the purchaser, it occurs to the purchaser that he ought to settle his little bill. He therefore takes his notched stick, and the amount of indebtedness indicated thereon, to the baker, who, after satisfying himself that the notches are all in order (or that they tally), breaks both pieces up in the presence of his customer, this being deemed a sufficient receipt for the cash payment. As I have been asked why the baker and the customer take such care of their respective halves, I may mention that they are just as important as invoices or book entries are nowadays, and really more simple, because, when broken *together*, they are done with. If the baker loses his half of the tally he loses all claim on the customer, and if the customer loses his half there is nothing to prevent the baker from defrauding the customer by cutting as many additional notches as he pleases on the portion of the tally still in his (the baker's) possession.

Sometimes with us a baker or milkman charges, of course by accident, for what has not been supplied, and it is difficult to prove the error, but the wooden tally stopped all that. In fact, as I have frequently observed, the more primitive appliances were often more efficacious, far simpler, and, to all intents and purposes, answered the purposes for which they were intended better, than our modern innovations, though, of course, the latter may be better adapted to our enlarged requirements and the altered conditions of our more artificial state of existence.

Since writing the above, I have received another large bundle of bakers' tallies from a shop at Pont Aven: an original bundle, or what we might term a "Market Bunch." They resemble those described in their method of notching, in the way of naming, and in the sort of wood they are made of, but they are much larger, being nearly one inch in diameter. A hole is bored through each at the butt end and they were all strung together and hung on a nail at the back of the little baker's shop in Brittany.

EDWARD LOVETT.

*Croydon.*



## The Evolution of the Textile Industries.

### I.—SPINNING.



THE ultimate object of the various mechanical processes employed in the textile industries is to produce from some suitable animal, vegetable, or mineral substance, a fabric (or thin sheet of flexible material) that shall be capable of being manufactured into clothes, coverings, hangings, tents, sails, bags, baskets, nets, or, indeed, anything requiring a thin sheet of material for its construction.

The substances employed in the textile industries are either long thin flexible rods or narrow flat bands occurring in nature (such as withies, straw, grass, reeds, rushes, etc.), that do not need any further treatment after being gathered beyond drying and cleaning to render them fit to be woven together; or they are of a fibrous structure, in which case the fibres have generally to undergo several processes, including spinning into thread, to prepare them for being woven. Certain fibres can also be formed into a thin flexible sheet by simply matting or felting them together.

There are thus three distinct kinds of textile fabrics: (1) those composed of natural rods, bands, or threads woven together, such as basket-work, straw plaiting, and grass matting; (2) those composed of fibres felted together but not woven; and (3) those composed of artificial threads spun out of fibres first and then woven. The last of these is the highest in the scale of development because of the complexity of the structure of the fabric, which is due to two causes: (1) a practical one arising from a desire to make it as untearable and as durable as possible; and (2) an ornamental one arising from a desire to make it pleasing to the eye by variegating its surfaces with chequered, coloured and other decorative designs. The third kind of fabric is also the only one that involves the operation of spinning.

The principal raw materials used in the textile industries are as follows:—

#### ANIMAL.

##### *Requiring to be spun.*

Wool.  
Silk.

##### *Not requiring to be spun.*

Sinews of animals.  
Strips of hides of animals.

## VEGETABLE.

*Requiring to be spun.*

Flax.  
Cotton.  
Hemp.  
Jute.

*Not requiring to be spun.*

Withies.  
Rushes.  
Grass.  
Straw.

## MINERAL.

*Requiring to be spun.*

Asbestos.  
Glass.

*Not requiring to be spun.*

Metal wire.

Before the raw materials are ready for spinning they have to undergo several processes for the purpose of thoroughly cleansing the fibres from

all dirt and extraneous matter, and for arranging all the fibres parallel to each other. Thus the woolly fibre of cotton is separated from the seeds of the plant by *ginning*, and the dust and dirt are got rid of by *bowing*. Flax has to be subjected to *rippling*, to separate the seed-heads from the stalks; *breaking*, to bruise the woody part of the stem; *scutching*, to remove the woody parts of the stem from the fibres; and *heckling* to cleanse the fibres from particles of dirt. The fibres are finally made to lie parallel to each other by *combing* and *carding*.

When the fibres have reached this stage a very weak thread of a kind may be formed by placing a few of them side by side with an overlap, so as to leave no breaks between the ends of the fibres, and pressing them together slightly into a compact mass. The strength of such a thread is due entirely to the friction or cohesion between the fibres, which is again dependent on the roughness of their surfaces. The object of the operation of spinning is to increase the cohesion be-



Fig. 1.—Spindle and Whorl.

tween the fibres by twisting them together, whilst the fibres are at the same time pressed more closely together, and the length of the thread extended. After the thread has been spun it has to be wound on a reel of some sort.

The operation of spinning, then, involves—

- (1) The compression of the fibres;
- (2) The extension of the thread;
- (3) The twisting together of the fibres;
- (4) The winding of the spun thread upon a bobbin.



In the most primitive kind of spinning no apparatus whatever is used, the whole thing being done with the hands alone. This method of spinning as applied to shredded cedar bark for making twine for nets, fishing lines, etc., on the Pacific coast of America, is thus described by Dr. Otis T. Mason in his *Origins of Invention*, p. 242 :—

“The twining is done altogether with the fingers, and very skilfully, after the manner of twisting a whip-cracker. The woman holds the twined part in her left hand between thumb and forefinger, and presses her middle finger against the ball of the thumb to hold a strand, while with her right hand she gives the other strands a few turns. She deftly turns the strand, passes it to the middle finger of the left hand to hold, at the same time seizes the other strand, gives that a turn or two, twining the two strands each time. It is said that the Sicilian women make twine for chair bottoms in the same way from rushes.”

This primitive method of hand-twisting still survives in Great Britain and elsewhere in the manufacture of straw rope for holding down thatched roofs of houses and corn stacks.

At some unknown period far back in the history of mankind, possibly in the Stone Age, the hand-twisting of fibres for textile purposes was superseded by the use of the spindle and whorl—a simple, yet effective, contrivance for producing the continuous rotary movement necessary for twisting the fibres into thread. The spindle is generally a piece of wood about a foot long of round section about half an inch in diameter at a point three inches from the lower end, and tapering towards the top and bottom. The whorl is a circular disc of pottery, stone, or some other heavy material with a hole in the centre, through which the spindle is passed, the friction being sufficient to keep it in place. The whorl acts as a fly-wheel, which is kept continuously turning by its momentum between the successive impulses given to it by the hand of the spinner. The supply of fibre required for spinning is kept in a conical bundle on the top of a distaff, a long stick of wood, the lower end of which is inserted in the waistbelt of the spinner.

The operation of spinning is as follows:—A small portion of wool, or other fibre, is twisted together by hand, and one end attached to the spindle, whilst the other is held between the tips of the forefinger and thumb of the right hand. The tip of the thumb is then moved along the forefinger until it reaches the base, compressing the fibres and slightly twisting them at the same time. The greater part of the twist is, however, given by the



Fig. 2.—Woman with Distaff and Spindle on carved *miserere* in Boston Church, Lincolnshire.

revolutions of the spindle, and the thread is extended by moving the right hand away from the spindle.

Sometimes the spindle has a small notch at its upper end for holding the thread, but this is by no means essential. The spindle may either be suspended vertically in the air, as when the spinner is standing or walking; or its lower end may rest on the ground or in a small smooth cup, the spindle being inclined at an angle with the vertical. The amount of twist



Fig. 3.—Woman Spinning, Aran Island ; commencement of the operation.

given to the thread varies according to the angle it makes with the spindle, and also with the velocity of rotation of the spindle. After the thread has been spun it is wound on the portion of the spindle above the whorl in a conical cop by reversing the direction in which the whorl is spinning, and holding the thread at right angles to the axis of the spindle.

A quaint illustration of the couplet

“ When Adam delved and Eve span,  
Who was then the gentleman ? ”



is to be seen on the Norman font at East Meon, Hampshire. The position of the hands whilst spinning and the way of supporting the distaff in the waist-belt are clearly shown.

A woman holding a distaff and spindle, whilst chasing a fox who is carrying off her chickens, is carved on one of the *misereres* at Boston Church, Lincolnshire. On another *miserere* in the same church a woman holding a distaff and spindle in her right hand is represented, apparently



Fig. 4.—Aran Woman Spinning; extending the thread.

as carrying on a flirtation amounting to rude horse-play with an archer (see fig. 2). The spindle and distaff was still in use in the more remote parts of Scotland until quite recently, and even at the present time survives in Brittany. The frequency with which spindle-whorls are found on ancient inhabited sites all over the world shows how universally this method of spinning was employed in pre-historic times. Those found by the late Dr. Schlieman in such abundance at Troy are in most cases ornamented with the Swastica and other symbols signifying the rotary motion of the sun,



which may perhaps in some way have been associated with the revolutions of the spindle, and have been intended to ward off any ill-luck when the direction of the motion was not sun-wise and, therefore, unpropitious. In Northern mythology the three stars of Orion's Belt were called Frigga's Rock or Distaff, and with regard to spinning the Danes had a superstition that nothing which revolves should be set in motion between Christmas Day and the New Year.

The spindle with the whorl, although it may be called an *apparatus* for spinning, cannot be said to be a *machine*, because its moving parts are not



Fig. 5.—Aran Woman Spinning; twisting the thread.

constrained to move in definite paths. When the lower end is made to revolve in a smooth cup, the spindle more nearly approaches to being a machine than in any other case, for the cup acts as a fixed bearing, and the motion is to that extent constrained, although the upper end of the spindle is still free to wobble about except when held in one position by the spinner.

The stage of the true machine is reached when the spindle is fixed in two bearings, so that its motion is clearly defined, as in the old English spinning-wheel. This was in use in England certainly as far back as the fourteenth century, for we find a drawing of it in the Louterell Psalter. It is the typical Welsh spinning-wheel of the present day, and is also not uncommon in certain parts of Scotland and Ireland.

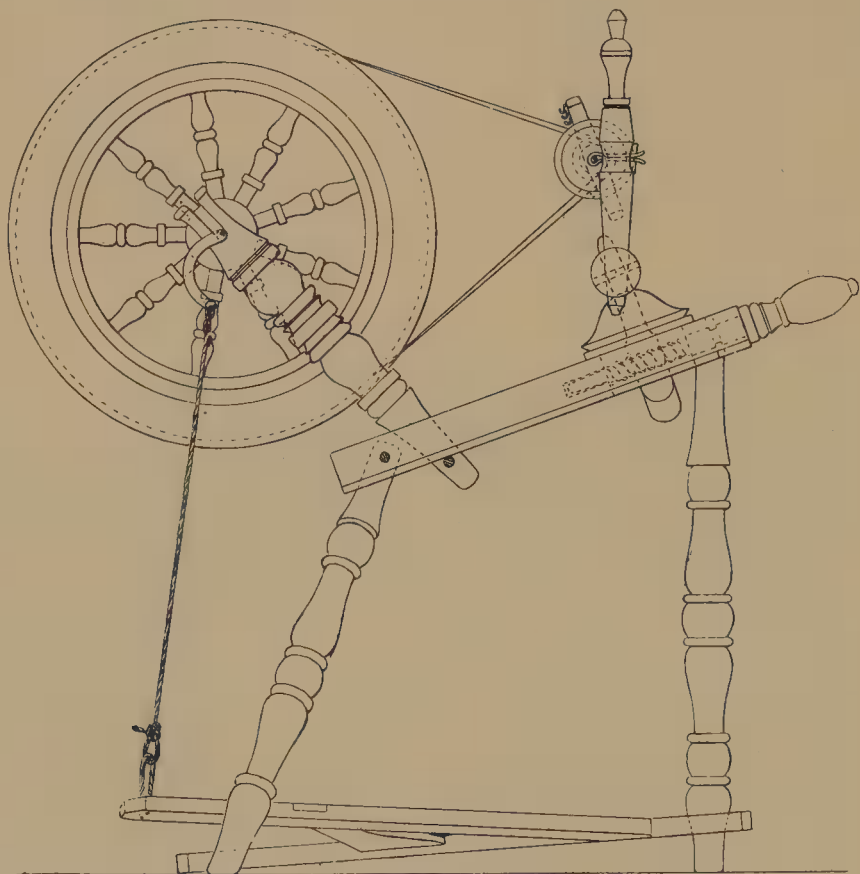
The design of the stand for this kind of spinning-wheel is clearly taken from an ordinary wooden bench for sitting upon, with four legs. A sloping bar of wood is morticed into the top of the stand at each end—one to support the bearings of the spindle, and the other the axle of the wheel. The periphery of the wheel is made out of a thin broad band of wood bent round into a circular shape, and there are usually eleven turned spokes. The axle of the wheel is a fixed pin projecting at right angles from one of the sloping bars previously mentioned, and there is a round hole in the centre of the nave of the wheel into which the axle fits. The spindle is



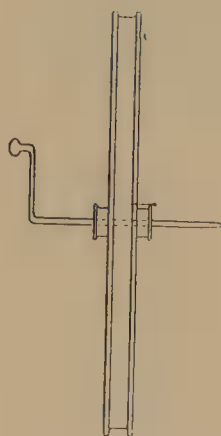
Fig. 6.—Aran Woman Spinning ; winding the thread on the spindle.

fixed horizontally in two bearings of the rudest possible description made of bits of stick and string, and between the bearings are two V-shaped grooves in the spindle which serve as a driving pulley. A single driving cord passes over the small pulley on the spindle and round the big driving wheel. The cord and bearings are generally kept tight by means of screw adjustments.

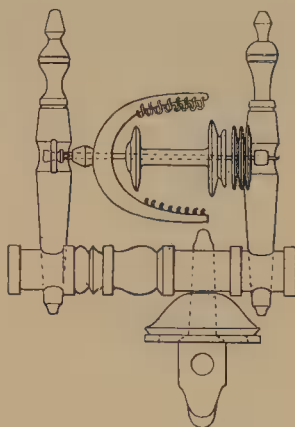
The big wheel acts both as a driving wheel and a fly-wheel. It is kept in motion continuously by impulses given by the hand at intervals, the momentum serving to keep it going between each impulse. The actual operation of spinning differs in no way from that performed with the spindle and whorl, as already explained. The fibres are compressed between the forefinger and thumb, twisted by the revolutions of the spindle, and the



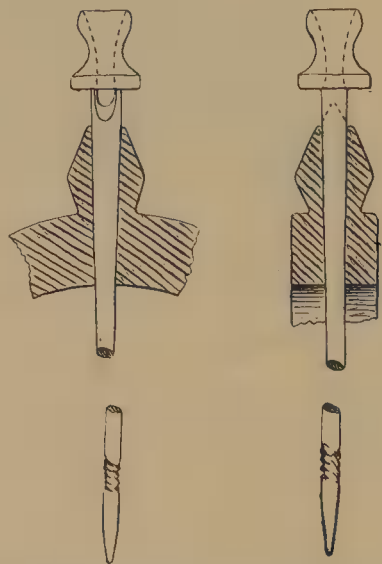
Shetland Spinning Wheel. Scale,  $\frac{1}{8}$  linear.



Side view of wheel, axle, and crank.



Side view of spindle and fly.



Detail of spindle showing hole for insertion of thread, and screw for attaching pulley.  
Scale,  $\frac{1}{8}$  linear.

Fig. 7



thread extended by the sweeping motion of the arm away from the spindle. The thread is wound on the spindle by reversing the direction in which the wheel is revolving. The whole process is most admirably illustrated by the views here given of a woman spinning in one of the Aran Islands off the west coast of Ireland, taken by Dr. Norman, of Bath, to whom we are greatly indebted for kind permission to reproduce his photographs.

From a mechanical point of view, the small spinning-wheel, which was probably introduced into this country in the fifteenth or sixteenth century from Germany, is a great advance on the old English big spinning-wheel. The small wheel has, except in Wales and Ireland, entirely superseded the

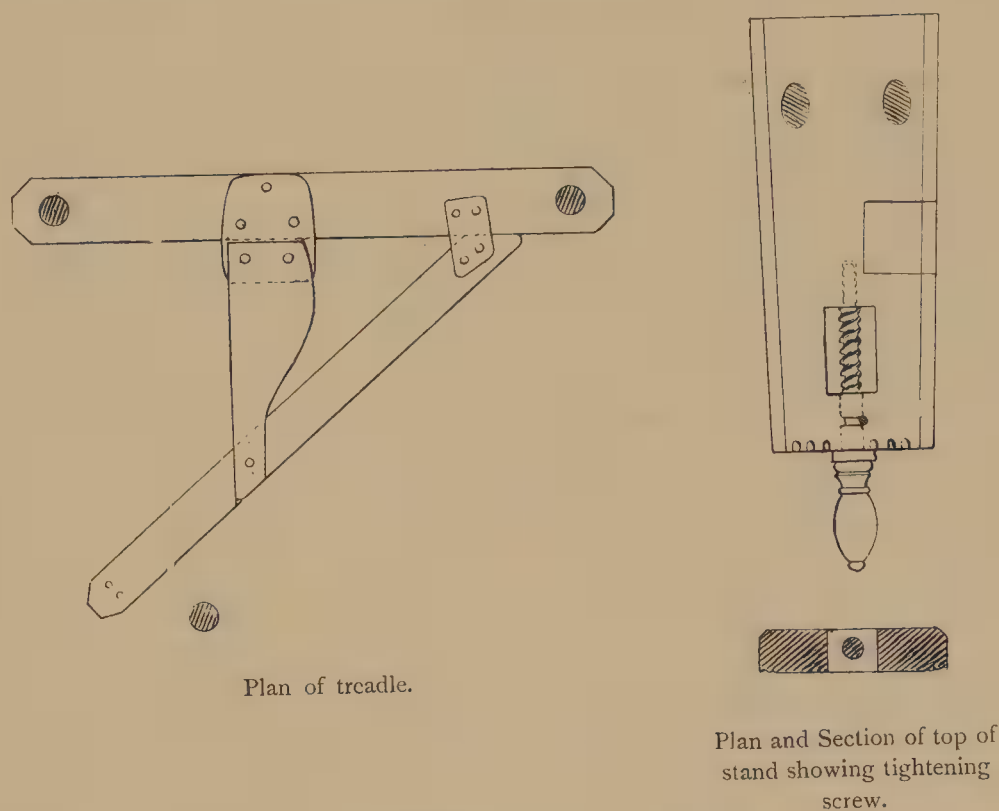


Fig. 8.—Shetland Spinning Wheel from Island of Burra, belonging to Gilbert Goudie, Esq., F.S.A. (Scot.).

large wheel wherever hand-spinning is still practised, as in Skye, the Hebrides, Orkney, and Shetland. The advantages it possesses over the large wheel are that it can be worked with the foot whilst sitting down, thus leaving both hands entirely free to attend to the spinning of the thread; and also the operation of spinning and winding on the bobbin goes on continuously without its being necessary to reverse the motion of the wheel from time to time.

The self-winding is effected in a most ingenious manner, and the device for attaining this object now to be explained contains the germ of all those

refinements of modern textile machinery which are the glory of Lancashire, and have added so many millions to the wealth of England. The idea for self-winding, placed in a nut shell, was to differentiate the bobbin from the spindle, and let it run loosely upon it, at the same time attaching a fly to the spindle to carry the thread round the bobbin, and thus wind it upon the hobbin. One end of the thread is held in the hand of the spinner, whilst the other goes through a hole in the end of the spindle, and through the little brass hooks attached to the wooden flyer on to the bobbin.

There are two driving cords on the wheel, one of which passes over a pulley on the bobbin, and the other over the pulley on the spindle and flyer. Now if these two pulleys were exactly of the same diameter the thread would be spun, but there would be no winding action whatever. The diameter of the pulley on the spindle and flyer is, therefore, made a trifle less than the diameter of the pulley on the bobbin. The result is that the flyer revolves faster than the bobbin and carries the thread round it, thus winding it on the bobbin.

The subsequent developments of spinning machinery have taken the direction of—(1) working a large number of spindles from the same driving wheel or engine; (2) making the feed of the material to be spun automatic; and (3) compressing and extending the thread in the proper proportion without the aid of the hand.

The spinning wheels used in India, China, and Japan are of small size, adapted to be worked by a person sitting on the ground. They are turned by a hand crank, and have no self-winding apparatus.

J. ROMILLY ALLEN.





## Notes on Archæology and Kindred Subjects.

### NOTES ON NORTHORPE CHURCH.

NORTHORPE is a small village in Lincolnshire, situate eighteen miles north of Lincoln. The river Eau runs through the parish and falls into the Trent. This river in fifteenth century records is spelt Ea, Aa, and Hay.

Northorpe is mentioned in Domesday under the name of *Torp*. The King, as Lord of Kirton, having two carucates there. Stubbs, in his *Glossary* to the Select Charters, defines a carucate as "the quantity of land that could be ploughed by one plough or team in a season; long varying in extent, according to the locality or nature of the soil, but determined in 1194 to be one hundred acres."

The Church, which consists of chancel, nave, aisles, and western tower, is dedicated to St. John the Baptist. Next to the Blessed Virgin, St. Peter, St. Andrew, and St. Michael, he is the most popular Saint in England, upwards of four hundred churches being dedicated in his name, twenty-five of which are in Lincolnshire

The nave is the most ancient part of the structure which now remains, and is a remarkably fine specimen of late Norman work, dating probably from 1140 to 1160. The arcades, which separate the aisles from the nave, consist of two columns and two half columns on each side. All the capitals have the square abacus, and the first column on the south side has the lower part of the capital richly ornamented with the shell-pattern. The corresponding capital on the north side contains an ornament very similar to the Ionic Volute. The plinths of the columns are covered by the present floor of the church, and are entirely hidden from view. The clerestory contains three windows on each side—each of two lights—belonging to the early decorated period, dating probably from 1280 to 1300. The remarkable feature of the clerestory is that it is continued round the east wall, and immediately above the chancel arch is a window of three lights. Above the clerestory on the south side is a corbel table ornamented with the four leaf flower and rose-patterns, and the same style of corbel table is also continued both on the north and south sides of the chancel. At the western end of the nave there is built up in the wall the capitals and portions of two arches




belonging to the Early English period, which would seem to show that the church had been lengthened westward at this time, and afterwards curtailed again.

Both aisles have windows belonging to the Decorated period, and the south aisle contains windows looking east and west.

The roof of the aisles and nave is of rough timber, but in the nave some bosses remain which, from their workmanship, have evidently ornamented a roof of an earlier period.

The chancel arch is a poor specimen of the Decorated period, and does not spring from any column, but is supported by corbels ornamented with the roll moulding. The screen remained, probably in a mutilated condition, down to the commencement of the present century. The space above once occupied by the rood and its attendant figures was filled up with plaster on a lath foundation, on which was rudely painted the Royal Arms with the date 1666.

The chancel itself belongs to the Early Decorated period, although the east window contains tracery which is a curious mixture of Decorated and Perpendicular work. The north and south windows each have three lights, ornamented with geometrical tracery, and contain small remains of old stained glass. On the south side of the altar is a piscina in a good state of preservation. On the north side is a triangular-headed almary of considerable size.

The chancel roof, which is of rough oak, is ornamented with five handsome bosses of good workmanship, one an excellent example of the Tudor Rose; another is composed of a shield: *quarterly*, one and four, a garb, two and three, an object like a T inverted thus , and which does not appear to have any heraldic significance.

Within the sanctuary is a brass inscribed: "Here lyeth buried the body of Anthony Monson of Northorpe in the county of Lincolne Esqr, fourth son of Sir John Monson of South Carlton Knight who departed this life 17th day of November 1648." Below this inscription is the coat of arms: *Two Chevronel, in dexter chief a Mullet*. The brass is let into a stone which has evidently at some period been used as an altar stone, and has incised on it five crosses. In the chancel is a tomb containing remains of three brasses to the Yerburch family, but the date has disappeared. On the south side of the chancel is an incised slab: "Here lyeth the Body of George Monson son of Anthony and Frances Monson wh. Dyed the 2 of January 1654. Ætat ME 15." On the north side of the chancel is an inscribed brass to William Monson, ob. 1538.

The north wall of the chancel shows a round-headed priests' door, which has been built up; the hood moulding remains and the dripstone terminations (heads), and immediately opposite to this on the south side is a leper window deeply splayed.

The tower is of three storeys, dating probably 1450—1500. The first

storey is opened to the church, and contains in the western wall a window which is a good specimen of the Perpendicular period. The western arch is an equilateral one, supported by two corbels terminating with human heads. The tower contains in the top storey four Perpendicular windows, over the north and south of which are two gurgoyles composed of grotesque heads. There is an embattled parapet and pinnacles, and the buttresses are placed at the angles and only go up to the second storey. There are two bells in the tower, one of which has inscribed upon it, "Send pastors pure in word and life."



South Door, Northorpe Church.

The south door is a most beautiful specimen of curvilinear wood carving, with a border of finely wrought trailing foliage; its date is most likely 1370—1400, and it is in a fair state of preservation. The hood moulding is ornamented with the four-leaf flower and the ball flower, and has dripstone terminations composed of two heads.

The church contains an original dog-pew; this is a small oblong pew adjoining the one allotted to the hall, and in which the dogs who followed the

residents of the hall to church were confined during divine service; it continued to be used for this purpose down to about the year 1820.

The parish books contain numerous references to *briefs*. These were Letters Patent issued by the Sovereign, authorizing the collection of alms for a specific work of charity—generally for fires and shipwrecks—and read after the Nicene Creed. They were abolished by 9 George IV., c. 28, in 1828. The following is the earliest entry of a *brief* in the books:—

1698. January 8th. for Minehead in Somersetshire, loste by fire 4030<sup>£</sup> 0 1 7

The parish registers at Northorpe date from 1594.

On digging a grave in the churchyard opposite the middle of the nave, the base of a churchyard cross was discovered about forty years ago, but unfortunately was not preserved.

It is a matter for congratulation that this church, possessing so much architectural interest, escaped the fury of the “restoration” period of forty years ago, when zealous architects ruthlessly swept away everything which came in their way, and, in their great desire to restore a building to what they conceived had been the original plan, often destroyed work which, although not corresponding perhaps in point of date with the first foundation, still contained magnificent workmanship and design, and further was of great antiquarian interest as illustrative of the development of architecture in this country. It is much to be deplored that some of our most interesting village churches have been hopelessly mutilated in their so-called “restoration.” Now that it has become a more recognized principle to approach alteration to ecclesiastical buildings in an antiquarian spirit, it is to be hoped that Northorpe Church will be preserved with all its original architectural features as at present existing. The church is badly in need of preservation, and if the work were carried carefully out, the result would be a church with which few of the neighbouring villages could compete in points of interest and design.

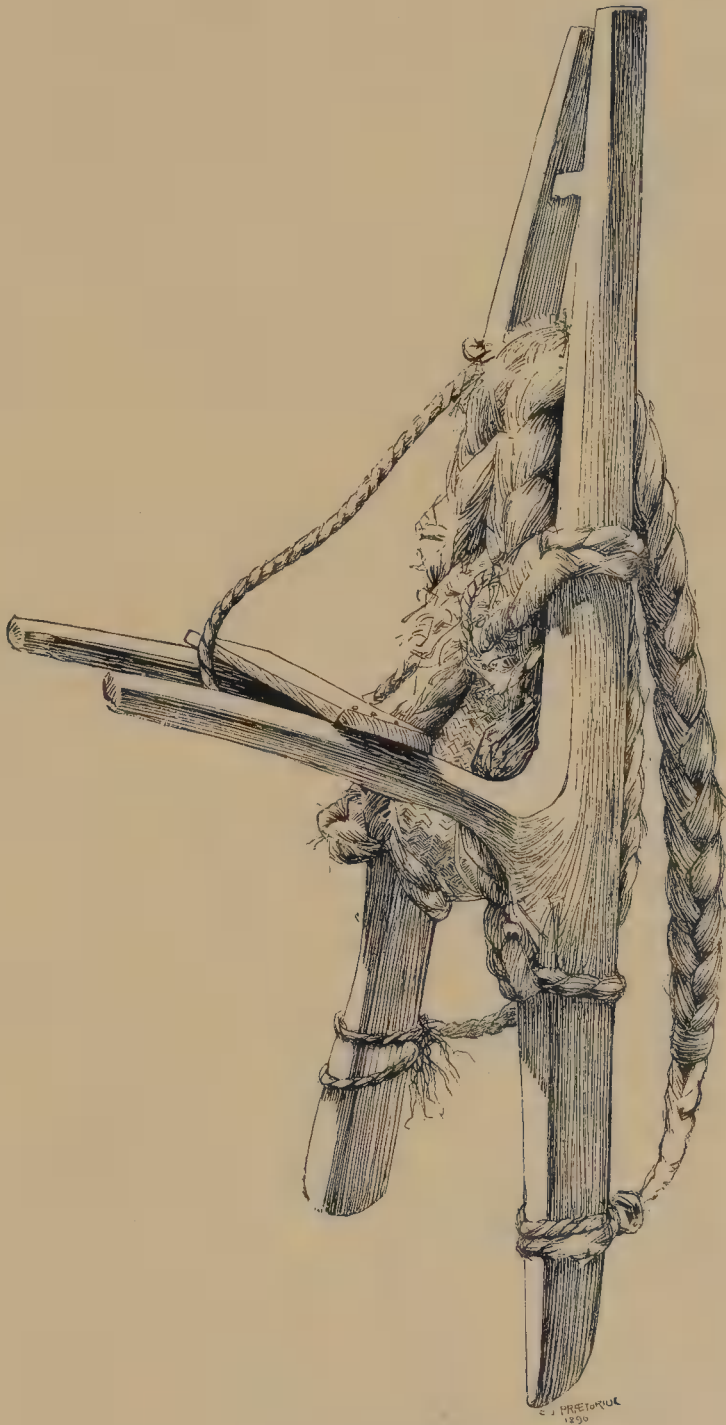
#### PORTER'S PACK FROM COREA.

DR. OTIS T. MASON, in his exhaustive monograph on the “Human Beast of Burden” in the *Smithsonian Report of the National Museum, U.S.*, for 1886-7, p. 237, classifies the different ways in which a load may be supported on the body of a man or woman for purposes of transportation as follows:—

- (1) In one hand.
- (2) In two hands.
- (3) On the fingers.
- (4) With a shoulder-strap or baldric.
- (5) On the arm.
- (6) Hung to the shoulders.
- (7) On the shoulder.
- (8) On the top of the back.
- (9) On the middle of the back.
- (10) On the head.
- (11) In the pockets.



Nearly every country shows a preference for some special method of portage, generally choosing the one that long experience has proved to be the most suitable for the physical peculiarities of the race and the nature of



Porter's Pack from Corea.

*Drawn for the "Reliquary" by C. J. Praetorius.*

the environment. The simplest way of carrying a load is to dispense with the use of any artificial contrivance whatever, and trust either to the art of balancing or to muscular strength to keep the load in position. It was, no doubt, discovered at a very early period in the history of the world that the carrying capacity of the human beast of burden could be greatly increased by lashing several objects together with cords, or employing some kind of receptacle to hold them, such as a net, basket, bag, box, bucket, or jar. Subsequently numerous appliances were invented by means of which the load might be either supported on, or suspended from, some portion of the body, so as to utilise the muscular strength of the individual in the most economical manner. In this way the various kinds of packs, knapsacks, carrying-yokes, and straps came into existence. Many of these consist of a piece of wood specially shaped, or a wooden framework of some sort, as in the case of the pack-saddles of horses, mules, donkeys, and camels. It is necessary to have a soft pad to prevent the load or the frame which supports it from galling the parts of the body against which the weight presses most heavily.

As a good example of an ingenious appliance for facilitating the labours of the human beast of burden, we here illustrate a Korean porter's hod or pack from Chemulpo.<sup>1</sup> It was obtained from the coolie who was using it by Dr. W. G. K. Barnes, M.D., R.N., and presented by him to the British Museum in 1895. The frame consists of two similar forked branches of a tree, 3 ft. 6 in. long, inclined towards each other at the top and wide apart at the bottom. They are connected by four crossbars at intervals. Upon the two projecting forked branches a flat wooden board, 1 ft. 2 ins. long, is nailed, so as to form a sort of bracket for supporting the load. A pad, stuffed with straw and covered with plaited grass, is placed between the poles, where they rest against the back of the coolie. The ropes by which the pack is carried are made of coarsely-plaited straw, tapering and terminating in a smaller rope of straw and linen fixed to the two lower ends of the frame. The ropes make two loops, passing from the lower ends of the frame under the armpits of the coolie, over his shoulders, and thence to the middle of the frame, where they are again secured by knots to the poles.

The coolie carries in his hand a staff, forked at the upper end, which he uses as a walking stick whilst the load is on his back, and when he wants to rest he removes the pack, placing the two lower ends of the frame on the ground and the forked stick under one of the crossbars, thus forming a tripod.<sup>2</sup>

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<sup>1</sup> By kind permission of Mr. C. H. Read, F.S.A. The description of the pack has been compiled from particulars supplied by Mr. C. J. Praetorius.

<sup>2</sup> See A. H. Savage Landor's *Corea*, p. 40. Capt. A. E. J. Cavendish's *Corea*, p. 35. *Report of National Museum, U.S.*, 1891, pl. 7.

DISCOVERY OF A SAXON INSCRIBED AND ORNAMENTED  
CROSS-SHAFT AT ROLLESTON, NOTTS.

WE are indebted to Mr. W. Stevenson, of Hull, for having supplied us with photographs of the fragments of a Saxon cross-shaft recently found at Rolleston Church, and particulars from which the following account has been compiled.

Rolleston Church is situated four miles south-west of Newark-upon-Trent, Notts. The four fragments of cross here illustrated were discovered during the restoration of the building. Fig. 1 shows the upper part of the shaft and possibly the lower arm of the cross, on which is sculptured what appears to be one of the symbols of the four Evangelists. Probably the Agnus Dei occupied the centre of the cross, and round it on each of the arms may have been the Evangelistic beasts. At the top of the shaft is a small panel surrounded by a cable moulding containing a neatly cut inscription in mixed Anglo-Saxon capitals and minuscules in two horizontal lines reading :

**R A d V L F**  
**V S m e f e**

"Radulfus me fe(cit)"

"Radulf made me."

Inscribed crosses of this period are by no means common in England, and it is a great rarity to be told the name of the maker of the monument. The style of the lettering seems to indicate a date not very much before the Norman Conquest, say A.D. 1050 to 1150. Although



Fig. 1.—Fragment of Inscribed  
Cross-Shaft of Radulf, at  
Rolleston, Notts.  
(From a photograph.)



Fig. 2.



Fig. 3.

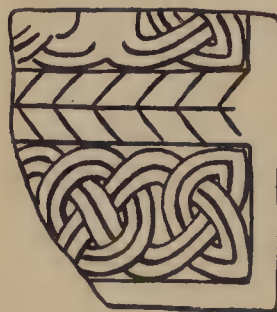


Fig. 4.

Fragments of Cross-Shaft at Rolleston, Notts.



well acquainted with the early history of the locality, Mr. Stevenson has been unable to identify the Radulf of the inscription.

The remaining three fragments are probably parts of the shaft of the cross. The sculpture on one face of each only remains, that on the other faces having been removed when the stones were re-used in medieval times to make the rebated jambs of a doorway.

The fragments are of magnesian limestone. The largest (fig. 1) is 1 ft. 11 ins. high, 7 ins. wide inside the cable moulding at the top, and  $7\frac{1}{2}$  ins. wide at the bottom. The one shown on fig. 2 is 1 ft.  $4\frac{1}{2}$  ins. high by 1 ft.  $1\frac{1}{2}$  ins. wide, and the one shown on fig. 4 is 1 ft.  $2\frac{3}{4}$  ins. high by 1 ft. 1 in. wide at the top and 9 ins. wide at the bottom.

#### A SCOTTISH BEGGAR'S BADGE.

IN the *Proceedings of the Society of Antiquaries of Scotland*, vol. xxi. (1886-87), pp. 169-179, is an interesting communication by Mr. J. Balfour Paul on the subject of Beggars' Badges. The specimen here figured is in some ways



Scottish Beggar's Badge.

interesting, and the owner, Miss Alice Radcliffe, has kindly given me permission to publish it. It is a pewter badge of rude workmanship, with two eyelet-holes for fastening to the wearer's garment. The size, not reckoning the eyelets, is 1.95 inches. In the centre is a double Imperial eagle displayed; on its breast the Paschal Lamb. Around is the legend (incised) IN COMRIE PARISH 1757. Between the letters of the first word is stamped the figure 4, upside down. The reverse is plain. In Mr. Paul's article (p. 176, fig. 1) a badge with the same arms is described and illustrated.

The material is described as lead. The legend on the specimen is FOSSWAY

TULIBOLE, and there is no date or number. The badge evidently "conveys a licence to beg within the united parishes of Fossoway and Tullibole." Mr. Charles Black, from whom this badge was procured, possessed several others similar, and stated that "he himself remembered the last beggar in the parish who wore a badge; his name was Hutcheon, and he died in 1824." Mr. Paul adds in a note that one badge at least was worn in the parish of Sanquhar within the last fifty years.

Mr. Paul does not notice that these badges were evidently issued by the burgh of Perth. The arms of Perth are given in Chambers' *Gazetteer of Scotland*, p. 853, as a double Imperial eagle, charged with a Holy Lamb passant

carrying the banner of St. Andrew, and having the legend PRO REGE, LEGE ET GREGE. Comrie and Fossoway and Tullibole are parishes in Perthshire, and doubtless badges exist with the arms of Perth and the names of other parishes.

These badges were, of course, not peculiar to Scotland; some notes as to the custom of licensing beggars in England and Spain, and providing them with badges, may be found in *Notes and Queries*, 2nd series, vol. xii., pp. 416 and 484. I am not aware of the existence of any actual specimens of the badges worn in these countries.

G. F. HILL.

#### ANCIENT CUP, CONGLETON.

THERE can be little doubt but that at a very remote period what is now called Congleton Moss was an inland lake. About a century ago this Peat Moss was more than one hundred acres in extent, but since then the peat has been, and still is, gradually removed and sold, and the land cultivated. The peat on it ranges from one to ten feet deep, and lies on a bed of indurated clay. Mr. John Hammond, of Mossley Farm, who holds a portion of this Moss, when getting peat some short time ago found this cup at the bottom of the peat bed, where it is from 6 to 8 ft. thick. The peat had not been previously disturbed, and the spot where it was found is more than one hundred yards from the margin of the Moss. It may be asked when and how did this cup get there? It is perfectly sound, of a cream or light stone colour,  $2\frac{1}{4}$  ins. across the top and bottom (barrel shaped), and about  $3\frac{3}{4}$  ins. in height. It is fluted near the top and bottom, and the handle is also fluted. It is thin and well formed, slightly glazed, and very light, not 4 oz. in weight. It seems extremely hard, and is sonorous when struck.



Cup found at Congleton.

I have shown it to many whose opinions differ widely as to its age. Some say it is old Staffordshire salt glaze, others that it is either Roman or Romano-British. It certainly is very much like some of the Roman pottery described in the late Llewellyn Jewitt's work, *Half Hours with some English Antiquities*.

Not being an expert, I express no opinion, but I send a photograph of it, taken for me by Harry Phillips, of Leek. I shall be pleased to show the cup to any one who desires to see it.

THOMAS COOPER.

*Mossley House, Congleton.*

## SPITALFIELDS WEAVER.

*(Frontispiece.)*

THE woman depicted on the frontispiece is the descendant of a French Protestant family which left France on the occasion of the Revocation of the Edict of Nantes on the 14th of October, 1685, by Louis XIV. The French refugees brought to England the arts of their native land, including, amongst others, silk weaving, which has survived to this day. The industry is unfortunately now dying out, and few young people are learning the art. Those who can prove descent from French ancestors who came to England in 1685 are privileged to receive a small pension.

The weavers are still living at Bethnal Green and Spitalfields, not far from the spot where they settled on first coming over. The wages they receive are small. The Duchess of York gave an impulse to this dying industry by ordering several of her trousseau dresses of these weavers. The woman here drawn is named Mrs. Parchment; her descent is traced through her mother, who bore a Huguenot name.

M. C. R. ALLEN.

## THIRST HOUSE.

IN the April number of the *Reliquary*, Mr. Ward discusses the name of Thirst House, the cavern in Deepdale, of the exploration of which he gives so interesting an account. He is probably right in connecting it with *Hob*, the elf. But what authority has he for Hob-Hurst, as the correct form of the elf's name, and Hob of the hurst as its meaning? The Hobthirst is a supernatural being not unknown in other countries, and it is important to know whether Hob-Hurst is a genuine form of the name, or whether it is not a guess of some writer whose speculations on the subject Mr. Ward has utilised. In Staffordshire the word seems to be Hobthirst; in Lincolnshire, Hobthrust; in Cleveland, Hobtrush. Some stories concerning the Hobthirst lately appeared in *Folklore* (vol. vii., p. 339, December 1896, and vol. viii., p. 68, March, 1897). These stories hardly represent him as an elf of the woods, though Canon Atkinson, in his *Glossary of the Cleveland Dialect*, is said to speak of him as a woodland goblin. Canon Atkinson's work is not accessible to me. Miss Mabel Peacock, writing in *Folklore* at the second reference above, suggests the derivation of *thrust* from the Anglo-Saxon *þyrs*, a giant. This is at least plausible.

E. SIDNEY HARTLAND.

*Highgarth, Gloucester.*



## Notices of New Publications.

ETHNOGRAPHICAL SURVEY OF THE UNITED KINGDOM. (Fourth Report of the Committee presented to the meeting of the British Association at Liverpool, 1896.) The Ethnographical Survey Committee was first appointed at the meeting of the British Association held at Edinburgh in 1892. Originally suggested by Professor Haddon, its immediate occasion was a paper read by Mr. E. W. Brabrook "On the Organisation of Local Anthropological Research," which awakened wide interest in the subject. The Society of Antiquaries, the Folklore Society, the Royal Statistical Society, the Cambrian Archaeological Association, and the Royal Irish Academy all appointed delegates upon the Committee. "The object of the Committee is to obtain a collection of authentic information relative to the population of the British Islands, with a view to determine as far as possible the racial elements of which it is composed." Now this is essentially an archæological enquiry. If we interpret archæology to mean only that science which has to do with the material remains of antiquity, then the scope of the Ethnographical Survey Committee is much wider. But more and more as we study the material remains, the conviction is forced upon us that we cannot solve the various problems they offer without paying attention to many matters which the older school of antiquaries ignored. Take one or two that lie on the threshold of archæological investigation in this country. Why are some barrows long, others round, others again horned, and of various other shapes? When we open them, why do we find skeletons buried, some in a crouching posture, others at full length, some with heads, others without? Why are some barrows the receptacle merely of burnt bones and others altogether empty? To reply "a difference of fashion" is merely to restate the problem; for such fashions changed not with the caprice of Parisian *modistes*. We must seek for the cause of the changes. If we notice the shape of the skulls and measure the bones, we may obtain a partial clue to the answer in a difference of race. But to study this is to have recourse to considerations which did not present themselves to the minds of former antiquaries—to turn, in fact, to the larger teachings of modern anthropological science, without which it is impossible to make progress in the knowledge of the historic and pre-historic past. Nor does a difference of race afford of itself a complete and satisfactory answer to the questions. It assumes that custom differed with race—an assumption by no means invariably true; but it does not tell us how the customs originated, nor what they meant: problems of interest not easy to exhaust in unravelling the complex web of civilisation.

It is not alone in the hidden foundations of our history that such problems meet us. They recur throughout. We cannot fully explain the beautiful varieties of Celtic ornament without some investigation of the mythic beliefs of the Teutonic invaders of these islands. The *miserere* carvings of our cathedrals demand an acquaintance not merely with the stories in the Bible, but with the folk-tales current in the Middle Ages over all the west of Europe. And I might add to the list indefinitely.

Modern archæology therefore comprehends vast areas of knowledge wholly foreign to antiquarianism as it used to be understood. Nor is there any subject on which it lays greater stress than the relations between race and culture. Accurately to determine these is to go a long way towards the solution of the fundamental problems of history. The first requisite for the purpose is a survey of the existing population, so far as it is in its character stationary and comparatively unaffected by modern industrial, commercial and educational influences. If we can discover and record in accessible shape the physical characteristics, the dialect, the current superstitions and traditions, the historical evidence as to change or continuity of race of a given population, and the material remains of ancient culture in its neighbourhood, we shall have a body of data, which, when compared with similar collections from other parts of the kingdom, and still more certainly when compared with similar collections from the adjacent parts of the Continent, will enable us for the first time to form a trustworthy opinion as to the various elements that have entered into our national life, and to measure the strength and enduring character of their influence.

The former reports of the Ethnographical Survey Committee have been of a preliminary character. With the fourth report we enter upon the collection of materials now being made under its auspices. An account of the physical measurements has been postponed both for a further accumulation and for a careful examination by experts. But Dr. Gregor, who has visited Galloway on behalf of the Committee, has reported at length on the folklore of that interesting district; and his report forms one of the appendices. In any collection of folklore the first thing that strikes a reader who has a general acquaintance with the subject is the vast number of items of common occurrence. The search for local or racial differences requires a closer scrutiny. But even among those items on the list from Galloway, which are also found in many other places, there are some that betray a racial origin. We have only space to refer to the "First Foot" superstition. The "First Foot" is the first person who enters a house on New Year's morning; and his appearance is held to be an omen of the future of the year. In Galloway, as in Lancashire, South Cardiganshire, and the north and centre of the Isle of Man, the "First Foot," in order to be of good omen, must be a dark-haired person. Now, as Professor Rhys pointed out some years ago to the Folklore Society, the objection to a fair or red-haired "First Foot" probably rests on some ancient racial

antipathy. It does not obtain everywhere; but whether its absence is due to decay and forgetfulness of the details of the superstition, or to a difference of race, is one of the problems yet to be determined; and this can only be done by a full collection and comparison of the superstitions on the subject from different parts of the kingdom.

Dr. Gregor's collection includes other New Year ceremonies; among them a description of the bonfire annually kindled on the green of the village of Minnigaff. This has been made the text of an important essay by Mr. G. L. Gomme on the method of determining the value of folklore as ethnological data, also appended to the Report. We cannot here follow his elaborate analysis of the fire-customs recorded in the British Islands. It is well worth the study of everyone interested in our national antiquities, since it reveals a tribal organisation of an archaic type, many of the details of which have been preserved unsuspected quite down to our own times; and the geographical distribution of the rites points to some racial element in their observance, which may hereafter throw light upon our political history.

Professor Haddon and Mr. Edward Laws also give an outline of the work being done in Ireland and in Pembrokeshire. The details of the former will be published by the Royal Irish Academy, which has already issued several valuable reports by Dr. C. R. Browne and Professor Haddon. In Pembrokeshire the work is but beginning. Mr. Henry Owen and Mr. Laws are at present engaged in carrying out an archæological survey for the Cambrian Archæological Association, and in so doing have discovered several pre-historic monuments not previously recorded. Mr. Henry Williams, editor of the *Pembroke County Guardian*, has opened his columns for a record of the folklore, especially of the Welsh section of the county; and, to judge by the two samples given by Mr. Laws, it is of no common interest. The local sub-committee hope to digest and reprint it from the newspaper by and by.

Assistance is much wanted by the committee, and, as hon. secretary, I shall be glad to forward forms and information to anyone willing to help who will communicate with me at Highgarth, Gloucester. A few sets of instruments for physical measurements are available to be lent to local observers.

E. SIDNEY HARTLAND, F.S.A.

"THE RUINED CITIES OF CEYLON," by HENRY W. CAVE (Sampson Low, Marston & Co., Ltd.), presents us with a beautiful series of pictures of the remains of Buddhist architecture hidden away in the jungle now covering the sites of temples which must once have been thronged with priests and devout worshippers, and palaces whose former magnificence centuries of decay have been unable wholly to efface. Two thousand years ago, in the golden age of Lanka, so graphically described by the author, Ceylon must have been a veritable paradise, where the philosopher's ideal of the greatest happiness to the greatest number was



perhaps as nearly attained as is possible on this earth. By irrigation works on a scale that appears gigantic even to the modern engineer of the P.W.D., the primeval forest was converted into a garden teeming with fruit trees and sweet-scented flowers, and the woodland scenery everywhere diversified by artificial lakes and tanks. When the powers of nature had been thus made subservient to man, the new gospel of Buddha inspired the architect to add the last beauty to the landscape by the erection of buildings which fairly challenge comparison with the temples of ancient Greece or the Gothic cathedrals of the middle ages in Europe. It is Mr. Cave's pleasant task to "personally conduct us" on a tour of inspection of the sites of the most celebrated of the ruined cities of Ceylon, which have hitherto been known to many people in this country only by name.

It would be difficult to find a better guide than the author, who is able, not only by his skill as a photographer to illustrate all the scenery passed through on the journey and the architectural remains visited, but also fortunately possesses the necessary literary ability and archæological knowledge to describe what he sees extremely well. The photographs have been reproduced by the best of the new processes, and the passage relating to each plate is reprinted on the page preceding it, a plan which will no doubt commend itself to those who are too lazy to read the book but do not mind glancing at the pictures. Really the only point we can see for the captious critic to grumble at is the absence of maps and plans of the ruins. However, these are probably unattainable without a great expenditure of time and money. Mr. Cave modestly tells us that he has only just touched the fringe of his subject, so let us hope that his book will inspire some enterprising archæologist to further explore this most interesting field for research.

The ruins of Anuradhapura are situated seventy miles north of Matale, and Polonnaruwa fifty miles north-east of the same place. Matale is the most northerly point on the railway, and is one hundred miles from Colombo, so that the remainder of the journey has to be made by road.

Mr. Cave tells us that Buddhism was introduced into Ceylon by Prince Mahinda, son of Asoka, King of State of Magadha, two hundred miles east of Benares, and that the rise of the Magadhan empire followed as a direct result from its having received the support of the Greeks when they invaded India at the beginning of the third century B.C. Mahinda converted Tissa, King of Ceylon, to the new religion at Mihintale, *circa* 307 B.C., and the Queen and her attendants and the whole nation subsequently became Buddhists. The Singhalese were Aryan settlers from north-central India, and previous to their conversion to Buddhism were Brahmans. The aborigines of Ceylon whom they displaced were snake worshippers. These points are important as explaining the evidences of tree and serpent worship, and the clear traces also of Greek influence in the Buddhist sculptures.

Mihintale, the site of the conversion of the Singhalese to Buddhism, is a mountain eight miles from Anuradhapura, remarkable chiefly for the 1,840 stone steps by which its summit is reached, and its dagabas. The Ambustele Dagaba here enshrines the ashes of Mahinda, the royal apostle of Buddhism, and is said to mark the exact spot where he met king Tissa at the commencement of his successful mission. Near the dagaba is a narrow ledge high up the side of a precipitous rock known as Mahinda's bed, affording a remarkable parallel between Buddhism and Christianity, as will be at once recognised by those who have seen St. Kevin's bed at Glendalough, in Ireland, or similar saints' beds in North Wales.

It is at Anuradhapura that the most extensive remains of Buddhist architecture are to be seen, more particularly in the Mahamegha, or king's pleasure garden, which was dedicated by Tissa to sacred purposes at the time of Mahinda's mission to Ceylon. This garden is twenty square miles in extent, and here the most lovely sylvan scenery forms an appropriate setting for the gems of ancient art which are scattered with profusion in all directions. Mr. Cave accepts as authentic the statement in the Singhalese records that the Thuparama Dagaba, containing the relics of Buddha, was built by Tissa himself somewhere about B.C. 307.

The dagabas are curious, bell-shaped structures, varying in size from a few feet in diameter at the base to over 1,100 feet, some of them containing enough masonry to build a town for 25,000 inhabitants. One has only to glance at Mr. Cave's photographs to see how wonderfully picturesque many of the dagabas are, the effect being greatly heightened by the forests of monolithic pillars, inclined at every possible angle, with which the more important ones are surrounded. The pillars in question have beautifully carved capitals, but their possible structural or ceremonial use is still a matter for speculation.

A relic which has attracted perhaps more attention than any other is the sacred bo-tree enclosure at Anuradhapura. Mr. Cave informs us that "the royal convert, King Tissa, having succeeded in obtaining a branch of the fig tree under which the Buddha had been wont to sit in meditation, planted it at Anuradhapura, and it is now the venerable tree we see still flourishing after more than twenty centuries. Its offsprings have formed a grove which overshadows the ruins of the once beautiful court and the tiers of sculptured terraces which were built around it."

The Isurumuniya temple, cut in the solid rock, with a tank once used for ceremonial ablution, but now given over to the use of tame crocodiles, is another foundation attributed to King Tissa.

The ruin, however, which appeals most to the imagination, is that of the Brazen Palace. Its sixteen hundred granite columns are all that now remains of what must have been one of the most remarkable buildings in the world. This vast assemblage of monoliths recalls the megalithic

avenues at Carnac in Brittany, and would at once be put down as pre-historic if the story of its erection by Dutthagamini in the second century B.C. was not well known.

The nature of the paved platforms in the middle of which the dagabas are placed is well illustrated by the excavations made round the great Ruanweli Dagaba at Anuradhapura. The explorations made on this site have resulted in the discovery of a statue, 10 ft. high, carved in dolomite, of King Dutthagamini, the builder of the Ruanweli Dagaba and the Brazen Palace, and of a slab inscribed in Singhalese characters of the twelfth century A.D., recording the good deeds of King Kirti Nessanka, who was famous for his attention to the repair and maintenance of religious edifices.

The beauty of the sculptured details of the architecture of Anuradhapura, and the charming situation of the ruins amidst park-like surroundings with grassy lawns in the foreground, leading the eye onward to vistas of woodland glades beyond, are admirably illustrated in Mr. Cave's photographs. We may single out for special praise in this respect plates xviii., of the sculptured pillars near the Ruanweli Dagaba; xix., of the tank on Pokhuna; xxii., of the remains of the Peacock Palace; and xxiv. and xxvi., of the highly-decorated moonstones, guardstones, and steps.

When it is realised that the wonderful series of buildings illustrated by Mr. Cave are but a small portion of those which still lie entombed in the dense jungle not yet reclaimed, it will be seen what a rich harvest awaits the explorer in Anuradhapura.

Space does not allow us to refer even briefly to the remarkable rock fortress of Sigiri, nor to touch on the question of Buddhist art. Those who would learn the story, well told and copiously illustrated, of an ancient civilisation which, whilst going through all the evolutionary stages of birth, development, and decay, has produced some of the most wonderful examples of religious architecture in our Indian Empire, cannot do better than add Mr. Cave's beautifully got up volume to their libraries.

"LINCOLN'S INN FIELDS," by C. W. HECKETHORN (Elliot Stock), is a handsome quarto volume bound in a cloth cover of a pleasing blue colour, the contents of which does not belie its attractive exterior. The author intended originally, he tells us in his preface, to cast the work in the dictionary form, but he afterwards changed his mind and treated the subject geographically, dividing the whole area surrounding Lincoln's Inn Fields into five blocks, each of which has a section to itself. Perhaps this may account for the somewhat disjointed way in which a good deal of the information has been put together when re-arranged to suit the altered scheme of the work. The book, however, bristles with facts that are in



nearly all cases interesting, so we ought not to grumble at the way they are placed before us. The very nature of a topographical work renders it almost impossible to make the narrative continuous. Lincoln's Inn Fields has seen many vicissitudes in the past, and will no doubt undergo important changes as soon as the London County Council's Strand Improvement Scheme is taken in hand. Let us hope that no historical landmarks will be swept away unless it is absolutely necessary to remove them for the public welfare. Mr. Heckethorn is unkind enough to destroy one of our most cherished delusions. Whenever we pass Sir John Soane's Museum, our thoughts naturally turn to things ancient, and we suddenly remember that Lincoln's Inn Fields is supposed to be of the same area as the base of the Great Pyramid. Mr. Heckethorn confronts us with the following statement of the actual state of the case:—

Area of base of Great Pyramid—764 ft.  $\times$  764 ft. = 583,696 sq. ft.

Area of Lincoln's Inn Fields—821 ft.  $\times$  625 ft. = 513,125 sq. ft., giving a difference of 70,571 sq. ft. in favour of the Great Pyramid.

Lincoln's Inn Fields takes its name from Henry de Lacy, Earl of Lincoln, who purchased an estate here from the Black Friars. "Tradition says that the Earl, being a person well affected to the study of the law, assigned Lincoln's Inn, where he died on February 5th, 1311, to the professors of the law, as a residence."

The site of Lincoln's Inn Gardens was known as Coneygarth in the twelfth century, and was well stocked with rabbits. "By various ordinances of the Society, *temp.* Edward IV., Henry VII., and Henry VIII., penalties were imposed on students hunting the rabbits with bows and arrows, or darts." Notwithstanding the fine mansions of the nobility which were erected round Lincoln's Inn Fields in the seventeenth century, the state of the open area was a standing disgrace to a civilized city—the haunt of beggars, mountebanks, idle apprentices, robbers, and bad characters of every description. Even as late as 1700 the pastime of cock-throwing was practised there. This consisted of throwing a stick at a cock tied to a stake; if killed, it became the thrower's property, if not, he paid a small fine. Lincoln's Inn Fields continued to be a terror to all the respectable inhabitants of the district until 1734, when the central area of the square was surrounded by an iron railing, and its maintenance vested in trustees elected by the proprietors of the houses in the square. In 1894 the trustees surrendered their rights to the London County Council for £12,000.

Mr. Heckethorn's book is fully illustrated with plans of Lincoln's Inn Fields at different periods, sketches of the picturesque bits of domestic architecture still remaining, and reproductions of old views—buildings that have long since disappeared. The carved mantel-piece and mirror removed from a house in Carey Street to the South Kensington Museum is a good example of the art-work that could be produced in London a century or so ago. The author of "Lincoln's Inn Fields" shows us that every brick

and stone has its story to tell, and the very street names, our familiarity with which eventually breeds contempt, are full of interest when once their origin can be traced.

"DEVONSHIRE WILLS: A COLLECTION OF ANNOTATED TESTAMENTARY ABSTRACTS," by CHARLES WORTHY (Bemrose & Sons). The five hundred well printed royal octavo pages of this volume afford another proof of the painstaking researches of Mr. Worthy into the history of the county of Devon. The volume consists of two parts. Three hundred pages are given up to abstracts of wills, from the sixteenth century downwards, from the courts of the Archdeacons of Exeter, Barnstaple, and Totnes; from the consistorial court and principal registry of the bishop; from the prerogative court of Canterbury; and from the court of the dean and chapter and vicars choral of Exeter. The last two hundred pages are occupied with careful but brief accounts of those whom Mr. Worthy terms "The Gentle Houses of the West." The families thus commemorated are Acland, Bampfylde, Bastard, Bremridge, Bristo, Britton, Bruton, Chafy, Cheverstone, Fortescue, Fulford, Gibbs, Gidley, Hamlyn, Horniman, Kelley, Northcote, Northmore, Nott, Pyke, Venn, Walrond, Weekes, Wise, Worth, Worthy, Wray, and Wykes. This book is priceless for West country genealogists and for the parish historians of Devonshire.

"THE GILMANS OF HIGHGATE AND S. T. COLERIDGE," by A. W. GILMAN (Elliot Stock). This is a well-printed and choicely illustrated thin quarto volume, giving a variety of biographical particulars, including several new letters relative to the poet Coleridge. They are taken from a larger privately printed work entitled, *Searches into the History of the Gilman Family*, and are well worth issuing separately, as not a few men of letters may like to have these interesting details relative to the last days of the poet, who would not care to be encumbered with the larger book.

In 1816, Coleridge came to reside with Mr. James Gilman, a young surgeon then residing at Highgate Hill. He was introduced to Gilman by Dr. Adams, of Hatton Garden, in the hope that he might be cured of the fatal habit of opium eating. This book conclusively establishes the fact that the poet was cured of the habit, and thanks to the care and brightness of Mr. and Mrs. Gilman found at Highgate a restful home for the last eighteen years of his life.

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BRONZE DAGGER FROM CASTLEISLAND.



# *The Reliquary*

&

## *Illustrated Archæologist.*

OCTOBER, 1897.

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### Bell Casting in the Seventeenth Century.



BELLS, and especially those ecclesiastical, and their history, being ever a subject of interest to the antiquary, as well as to the musician, I think that the presentment of an old bill, dated 1682, of the charges incurred in the casting and hanging of a bell for the parish church of Ringmer, in Sussex, will be worthy of some notice.

This document, written with very good penmanship on long foolscap paper, now yellow with age, I was fortunate enough to discover, whilst acting on the Documents Committee of Ringmer Parish Council, among the parish books and papers. It is entitled "An account of ye churchwardens charge anno '82," and contains many miscellaneous items, as well as "a perticuler of ye charges in casting and hanging ye bell." In addition it throws some light upon the obscure history of Ringmer church tower and bells, which has long been a subject of considerable debate and conjecture.

No very early record is to be found on this matter, for Sussex is peculiarly unfortunate in that of all the inventories of church bells

## 194 *Bell Casting in the Seventeenth Century.*

taken in the reign of Edward the Sixth, those relating to this county are missing ; while of those made in the Commission of Inquiry, in 1553, nearly all (and among them that of Ringmer) are wanting which could furnish particulars of the various parish bells.

In *The Topographer* of 1791 is the first reference to this subject which I have seen. In it is a paper descriptive of Ringmer and its church, which, in connection with the latter, states that "the tower is down, a wooden belfry among the ruins." In Lewis' *Topography of England* (1840), it is said that the tower "fell to ruins." A former vestry clerk of the parish, who collected materials of parochial history, has left it on record that the



West end of Ringmer Church, with Bell-turret of 1604.

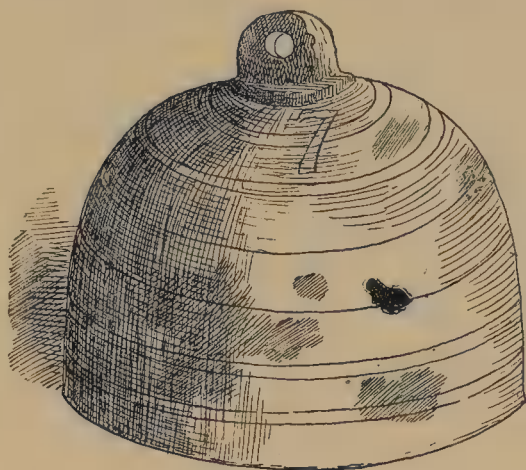
*From a drawing made in 1853.*

church formerly possessed a square tower, with a spire, and that this having been destroyed by fire, it was replaced by a wooden tower, which in its turn suffered destruction, "together with its fine peal of bells." Much of this I believe to be largely a matter of conjecture, especially as to the "fine peal of bells," as no facts or authorities are quoted in support of the statement. It is evident that a wooden belfry would scarcely be calculated to contain a "fine peal of bells." That a square tower existed at some remote period is certain from the disclosure of its foundations during the erection of the modern flint tower in 1885. This tower was built to dis-establish the little bell turret, with its single bell, which was placed on the west end of the ridge of the nave in the beginning of the present century. This bell bore the date 1804, and the names of



the maker, Mears, of Whitechapel, and of the churchwardens, Shadwell and Elliot.

On clearing the ground for the new structure, the foundations were uncovered of a square tower, having buttresses at its north-west and south-west corners, and its north and south walls not parallel to the line of the nave. The central space contained fragments of bell-metal, charcoal, and the bond of a bell stock. At the same time there was also found a small bell, which some have imagined to have been used in the service of the church, as for instance, a sanct-bell. A drawing of this bell is here given, and it will be seen that it is very much smaller than any bells used on such occasions. Its height is  $2\frac{1}{4}$  inches, diameter 3 inches, and its composition appears to be largely of brass. No clapper or attachment for such was found



Bell found in 1885 in the foundations of ancient tower of Ringmer Church.

with it. Whatever its antiquity—and it is evidently very old—and without expressing any opinion as to its discovery on such a site, I am strongly inclined to look upon it as an agricultural, rather than an ecclesiastical relic. Possibly it was one of a set of bullock, horse (or sheep?) bells; and the impressed numeral “7” which may be seen on it seems to point to the same conclusion.

In the wall of the west end of the church was a square-headed Perpendicular window, which was removed and placed in the new tower above the west door. No doubt this window was originally inserted in a newly built west wall after the destruction of the early tower, the fall of which would thus be dated at some period either before or during the prevalence of that style of architecture to which the window tracery belongs.

From the large amount of wood mentioned in this old “bill of

## 196 *Bell Casting in the Seventeenth Century.*

the bell," as we may call it, it would be permissible to conclude that the bell was hung in a wooden tower; and this would confirm the statement in *The Topographer* of a "wooden belfry among the ruins" of the ancient tower. A glance at the accompanying sketch (from a drawing made *circa* 1785) will show this surmise to be correct, and that the structure erected to accommodate the bell of 1682 was no mere turret on the roof, as some have maintained. It may be that this belfry was only intended to be a temporary structure to contain the bell until the resources of the church would permit of the erection of a more substantial tower. This was a practice not unknown in former times, as is shown by the existence of such "bell-houses" at King's College, Cambridge, East Bergholt, Suffolk, and elsewhere.



West end of Ringmer Church, with wooden belfry and ancient tower.

*From a drawing, circa 1785.*

As we have seen, this wooden tower in its turn suffered destruction, probably from fire; for in the building operations of 1885, the ends of the roof timbers of the nave were found charred, so that the *débris* of bell-metal and charcoal removed at the same time was doubtless the remains of this seventeenth century bell and tower, fallen within the space once enclosed by the walls of the much earlier tower of masonry.

Endeavouring to put together in their relative positions these various gleanings from the past, this appears to be the conclusion of the whole matter. Firstly, that an ancient tower of masonry, with a bell—or bells—was destroyed, possibly by lightning, at some period preceding the building of the west wall (necessitated by this destruction) and its Perpendicular window; secondly, that in 1682

## *Bell Casting in the Seventeenth Century.* 197

a new bell, partly made from the old bell-metal found in "ye rubbish in ye Ile," was hung in a wooden belfry among the ruins of the old tower; thirdly, that this belfry was destroyed, probably by fire, within the following century; fourthly, that in 1804 a new bell, by Mears, of Whitechapel, was hung in a turret at the west-end of the ridge of the nave; this being finally displaced, in 1885, to make way for the present tower. Of this latter all we need say is that it is built of flint, with stone dressings, the top being battlemented and terminated by a roof with a weathercock. It contains a peal of bells and a chiming clock. The greater part of the cost of the whole erection was borne by Mr. W. L. Christie, J.P.

The name of the founder of the bell with which we are now mainly concerned is preserved to us in the old manuscript. William Hull, for such was his name, at the beginning of his career was foreman to John Hodson, of London, bell-founder. His initials are sometimes found on bells, such as those at Hailsham, together with the name of his master. About the year 1680, William Hull set up for himself at South Malling, where he died in 1687, and was succeeded by his son. I have not been able to find any bell-mark attributable to him.

That his Ringmer bell was cast in the village itself seems probable from a perusal of the bill, and would be in no way contrary to the practice that very commonly prevailed in former times. Sometimes the parish bells were cast in the churchyard itself; sometimes on some neighbouring ground or unoccupied space, such as a village green or waste. And I may observe that there is to be seen on Ringmer green a depression or hollow in the surface of the ground, with a slight elevation or mound at either end, which may possibly be the only partially obliterated bell-pit, or perhaps the saw-pit mentioned in the bill.

But now I must let the old document speak for itself, as follows:—

### An Account of ye churchwardens charge Anno '82.

	£	s.	d.
Imp <sup>r</sup> Spent on ye bell founder when ye bargain was made to cast ye bell ..	00	01	02
Spent upon those w <sup>ch</sup> helpt to weigh ye bell mettle, and searching ye			
Rubbish in ye Ile .. .. .	00	03	00
Spent at ye bell casting .. .. .	00	01	00
Spent upon those w <sup>ch</sup> helpt to weigh ye bell .. .. .	00	03	00
pd to Widd for beer for those w <sup>ch</sup> unloaded ye bell and getting her into			
ye church .. .. .	00	03	00
pd to Thomas White for 127 foot of tim <sup>ber</sup> .. .. .	03	10	00
pd to Stonham for carrying ye bell mettle and bringing home ye bell	00	05	06
pd for carrying ye s <sup>d</sup> timber .. .. .	00	15	00



## 198 *Bell Casting in the Seventeenth Century.*

For 194 foott of my own timber att 22 ye tunn is	..	..	..	..	05	06	09
For carrying ye s <sup>d</sup> timber	..	..	..	..	..	00	10 00
For a Rump of beefe for ye rearing ye bell frame which weighed 22							
pound att 18 <sup>d</sup> ye stone	..	.	..	..	..	00	04 01
For dressing ye s <sup>d</sup> beefe for bread and for pudding and for Butt <sup>r</sup>	..	..	..	..	..	00	02 00
Spent in beer at ye rearing	..	..	..	..	..	00	15 00
Spent when ye timber was fetcht home	..	..	..	..	..	00	02 00
Spent upon Mr Hull	..	..	..	..	..	00	00 06
For $\frac{1}{2}$ A 100 of deals	..	..	..	..	..	03	00 00
For sawing ye s <sup>d</sup> deals	..	..	..	..	..	00	13 06
To John Taylor for ye carpenters work about ye bell frame	..	..	..	..	..	05	00 00
To John Taylor for work done over and above his bargain	..	..	..	..	..	01	00 00
To Stonham for carrying ye s <sup>d</sup> deals	..	..	..	..	..	00	03 06
Pd to Mr Hull in money	..	..	..	..	..	17	00 00
To goodwife Bristow for oyle for ye bell	..	..	..	..	..	00	00 03
for a lock for ye bell frame door	..	..	..	..	..	00	02 06
pd to Waller for iron worke about ye bell	..	..	..	..	..	01	19 06
pd to Sumner for duble washing ye church, for pointing ye church, and							
for underpinning ye bell frame	..	..	..	..	..	02	05 03
To Richard Garratt for filling up ye saw pit	..	..	..	..	..	00	00 06
pd Mr Hull in money more	..	..	..	..	..	13	00 06
To John Vandyke for Colouring ye bell frame	..	..	..	..	..	03	02 00

### A perticuler of ye charge in casting and hanging ye bell.

Imp <sup>r</sup> for casting of 1400 of bell mettle att 12 <sup>s</sup> ye 100 is	..	..	..	..	08	08	00
Encrease of mettle 300 weight att 12 <sup>d</sup> ye pound is	..	..	..	..	16	16	00
Hanging ye bell	..	..	..	..	..	05	00 00
For a bell rope	..	..	..	..	..	00	02 06
						30	06 06
Abated for 7 pound of old mettle remaynes just	..	..	..	..	00	06	00
						30	00 06

Ye old bell mettle weighed 1400 $\frac{1}{2}$  & 7 pounds  
 Ye new bell with ye brasses weighed 1700  
 bell alone 1600 $\frac{3}{4}$  & 13 pound. brasses 12 pound  
 Moneys to be deducted off of this acct

rec <sup>d</sup> of John Taylor towards shifting ye deals	..	..	..	..	..	05	06
rec <sup>d</sup> of Mr Lillie for 12 loads of deals	..	..	..	..	..	08	00
ditto oaken slabbs and pieces of timber left	..	..	..	..	..	06	00
rec <sup>d</sup> of John Sumner for 3 bushels of lime for ye Lady Springett	..	..	..	..	..	01	03
						01	00 09
To Mr Henshaw	..	..	..	..	..	00	03 04
To Mr Earsby	..	..	..	..	..	00	00 06
For bread and wine agst Whitsuntide	..	..	..	..	..	00	03 02
gave to ye gent. traveller	..	..	..	..	..	00	05 00
To Rich <sup>d</sup> Garrett for $\frac{1}{2}$ a load of lime	..	..	..	..	..	00	05 00
To Rich <sup>d</sup> Garrett for sand and tiles	..	..	..	..	..	00	02 00
For ye new matts in ye Pew	..	..	..	..	..	00	03 06
For plates and nailes for ye church gate	..	..	..	..	..	00	01 11
To Mr Lillie for a booke to Enter ye briefs in	..	..	..	..	..	00	01 06

## *Bell Casting in the Seventeenth Century.* 199

To Mr Lillie for visitation expences	.. .. .	00 05 00
To Bristow for cleaning ye church	.. .. .	00 01 06
For bread and wine agst Michallmas	.. .. .	00 03 02
To Newton Shepperd for nails and iron work	.. .. .	00 19 00
pd Widdow Bristow for ringing ye eight A clock bell	12 weeks att 6 <sup>d</sup>	
each weeke	.. .. .	00 06 00
For a pound of candles, for oyle and A bottle	.. .. .	00 01 02
For bread and wine agst christmas	.. .. .	00 03 02
To Henry Baly for 4 foxes killed in R.	.. .. .	00 10 00
to Benjamin Henshaw when wee made ye Egistments	.. .. .	00 04 00
Pd ye Cap <sup>t</sup> for mending ye Surplus	.. .. .	00 01 00
For ringing ye eight A clock bell from christmas untill Ladyday	6 <sup>d</sup> each	00 06 00
For ye charitable uses and goale	.. .. .	01 06 08
For bread and wine agst Easter	.. .. .	00 03 02
To Antony Bannister for a stump for ye church gate and setting itt in		00 01 06
To Good wife Bristow for a pound of candles	.. .. .	00 00 05
To Good man Stonham for carrying $\frac{1}{2}$ A load of lime and tiles for ye		
church	.. .. .	00 01 00
For acquittances for ye charitable uses and goale	.. .. .	00 00 08
For washing ye Surplus and other church linnen and scouring up ye		
utensills	.. .. .	00 04 00

I have now only to add a few particulars elucidatory of some of the items in this document.

Mr. Lillie was the vicar of the parish at the time of the founding of the bell. He was instituted in 1680, and died in 1690. The parish clerk was Bodenham, and the manuscript of this "church-warden's account" is probably in his handwriting. The entries of money payments for "ringing ye 8 A clock bell" relate, no doubt, to the curfew-bell, which was an observance not wholly discontinued even as late as the eighteenth century. From the very small charge of four shillings "for washing ye Surplus and other church linnen, and scouring up ye utensills," we may conclude that these articles were neither numerous nor costly; and we are enabled to confirm this conjecture from a contemporary entry in certain parochial documents which gives an "Inventory of church furniture" in 1683.

Item	one surplice
	one green carpet
	one diaper cloth
	three pewter flaggons
	one silver cup with a cover
	one pewter basin

There is an air of quite apostolical simplicity about this "Inventory." Needless to say, there is none of it—the plate or the simplicity—extant now.

It is remarkable to find a payment made for killing foxes recorded in a parish document of a village where a pack of harriers or of foxhounds has been kept for more than a hundred years.

## 200 *Bell Casting in the Seventeenth Century.*

I had some difficulty in deciphering the word which I have translated, as it were, "egisstments." The word "agistment," for which it is doubtless intended, relates to the taking in to pasture by occupiers of land the live stock of other owners. It is a practice still obtaining hereabouts, where, during the winter, sheep from the Pevensey Levels and other parts of the country are pastured on the drier grounds of this neighbourhood. Agistments were titheable ; hence, no doubt, this entry in the churchwardens' account.

As regards other entries, it is past conjecture who "ye gent. traveller" was, or "ye Capt" who mended "ye surplus." "Ye Lady Springett" was Lady Barbara Springett, of Broyle Place, the most ancient of Ringmer houses. She it was who presented to the parish church several volumes of a Polyglot Bible and Lexicon, which may possibly owe their present-day survival in good preservation to the little use which has been made of them. On the fly-leaf of one of the volumes, the parson of that day has written in Latin in a clerkly hand, "The venerable widow Barbara Springett (full of years and good works), encouraged by me Henry Snookc, gave us these treasures."

N. HENEAGE LEGGE.

*Ringmer.*





## Norwegian Wood Carvings.

### TANKARDS AND MANGLES.



THE following illustrations are selected from an interesting collection in the Horniman Museum, Forest Hill, consisting of twenty-seven specimens of Norwegian carved and turned woodwork. They were secured some thirty years ago, before Norway became a fashionable resort for tourists and visitors, especially from this country, and even at that time, I am told by the collector, it was not easy to find them, nor to purchase them from the owners, who were reluctant to part with treasures which had been in their possession for so many years. In some cases they had been handed down from generation to generation as heirlooms and family property. The beer tankard and



Fig. 2.

Fig. 1.

Ancient Norwegian Drinking Bowls.

hand-mangle were considered necessary objects for all householders. At the present time they are very scarce, and it is difficult now to purchase them even in Norway, except perhaps in some of the outlying villages or hamlets.

The oldest specimen is perhaps the curious drinking bowl (or it may have been a boat-bail) shown on fig. 1, cut out of one piece of wood, the handle being in the form of a ram's head. It has been painted green, but the paint in places is now nearly worn off. The

initials A.E.S., and the date 1539, are cut in the wood. The diameter of the bowl is 7 ins., and the height to the top of ram's head is  $6\frac{1}{4}$  ins. It has a crack which has been riveted, as will be seen in the picture. This is an unique specimen, and I have not yet come across anything resembling it in any other collection. The other illustration (fig. 2) is of a beer bowl with two handles, in the form of what is termed a Viking drinking mug. The handles are formed by two rudely cut horses' heads, and the whole is from one piece of wood. Round the outer edge of the rim is the following inscription, painted black on a yellow ground:—"Drik din lösttak gud for sin gave 1796," and the initials G.U.R. The other part of the bowl is painted red, yellow, and black, but here again the colour is much worn in places. It is  $5\frac{1}{4}$  ins. in



Fig. 3.

Fig. 4.

Norwegian Drinking Bowls.

height and  $9\frac{1}{4}$  in length from head to head. The hollow of the bowl is of an oval shape. We have in our museum three larger specimens, one quite plain, but of the same design.

We now come to another form of two-handled bowls, these being in common use in the early part of the century. The latter objects it will be seen are, although quite different in design, yet the principle is identical with the old Viking type of drinking mugs, and is no doubt a survival of that form.

The one shown on fig. 3 has carved S or scroll-like handles. The bowl is painted drab and black, and contains an inscription partly obliterated. The following portion, however, is most distinct:—"Larh, Knoh, ho, Loman &c.," and the date 1822. The diameter of this bowl is  $7\frac{1}{2}$  ins., across the handles 1 ft. 3 ins., and height 9 ins. The bowl will hold about a quart.

The companion specimen (fig. 4) is of a bowl with handles in the form of snakes, painted black. The bowl is green with light red band running round the top, on which is painted an inscription and date 1833. This is also repeated on the inside of the bowl. The diameter is  $8\frac{1}{2}$  ins., length between the handles 1 ft.  $2\frac{1}{2}$  ins., and height 8 ins.

Another kind is of the tankard shape, of which we have no fewer than thirteen specimens, each different in design, size, and detail. Looking at them from a general point of view, they are tankards turned usually from birch wood, with flat, dome-shaped lids, large handles, curious purchase-knobs, and standing on three



Fig. 5.

Fig. 6.

Fig. 7.

Norwegian Beer Tankards.

or more feet. Some are plain, others are carved, incised or dated, etc.

In the group here given (figs. 5, 6, and 7) will be seen three different varieties of this kind of tankard. The centre one (fig. 6) is interesting as having incised on the lid the initials O.H.S., and the date 1798 (fig. 6a). The purchase-knob of the cover is in the form of a very conventional fir cone. This specimen is  $8\frac{1}{2}$  ins. high and 6 ins. in diameter.

The one on the right (fig. 7) is, I consider, the most interesting example of this type. On the lid is carved the Norwegian Coat of Arms, a lion, crowned and holding a halberd or pike. The purchase-knob of the cover is in the form also of a lion,



seated and holding a ball between his front paws (fig. 7b). This, I may add, is the usual design for this part of the lid. The three feet in this case represent crouching lions, the handle being well carved with graceful curves. The date is about the middle of the last century. Height 9 ins., diameter 6 ins. (see sketch of lid, fig. 7a).

The one on the left (fig. 5) is a somewhat smaller kind, the lid being nearly flat, and on the lid a curious lion, crowned, but without the pike (fig. 5a). The purchase knob is of a conventional fir cone or pine apple form. Height  $8\frac{1}{4}$  ins., diameter  $5\frac{3}{4}$  ins.



Fig. 8.

Fig. 9.

Norwegian Carved Vessels.

Fig. 8 is a very elegant tankard made of birchwood, composed of staves bound round with withes. The whole is beautifully carved with a scroll design. It stands on three carved feet. The height is  $9\frac{1}{2}$  ins. On the under side of the lid is cut the initials "E.T.S., Ano 1800." It is interesting to note that the side view of the upper part of the handle is very like the rude horse's head on the earlier examples, the peg rivet forming the eye.

Fig. 9 is what is called a Sacramental Ewer with cover. It is a large wooden vessel of a coffee-pot form with a long spout.

It is made of staves bound round with withes, and incised with rings, crosses, and lines, etc. The height is  $11\frac{1}{2}$  ins. There is a similar specimen in the South Kensington Museum.



Fig. 5a.—Design on lid of the Tankard shown on fig. 5.



Fig. 6a.—Design on lid of the Tankard shown on fig. 6.



Fig. 7a.—Design carved on lid of the Beer Tankard shown on fig. 7.



Fig. 7b.—Purchase-Knob of the Tankard shown on fig. 7.

Figs. 10, 11, and 12 show the variations in the forms of the lions found on the lids of tankards in the collection. It will be seen that they are in all cases crowned and intended for lions, on account of the mane, though figs. 10 and 12 are of a nondescript character. In fig. 10 the legs are too thick, while in fig. 11 they

are too thin. Fig. 12 is better in form and design, and fig. 5a is the most realistic. Wooden beer tankards are used in Bavaria, but they differ in shape from the Norwegian ones.

The hand mangles or "fjaels," as the Norwegians call them, are very curious and interesting. They may be compared with those which appeared in the *Reliquary* of October, 1896.



Fig. 10.



Fig. 11.



Fig. 12.

Various forms of Lions on lids of Norwegian Tankards in the Horniman Museum.

Fig. 13 represents a very fine hand mangle, with the handle carved in the form of a horse; the position of the feet being very peculiar. It is partly painted brown and white, but the colour is much worn in places. The flat part is ornamented with carved flowers. It measures 2 ft. 5 ins. in length and 4½ ins. in width.



The example illustrated on fig. 14 has rather an unusual handle of scroll form, under which is the initial K. At the top of the flat part there is carved in high relief a basket of flowers, a bird, and flowers, etc. It is 2 ft. 1 in. in length, and 6 ins. in width



Fig. 13.—Norwegian Hand Mangle.



Fig. 14.—Norwegian Hand Mangle.

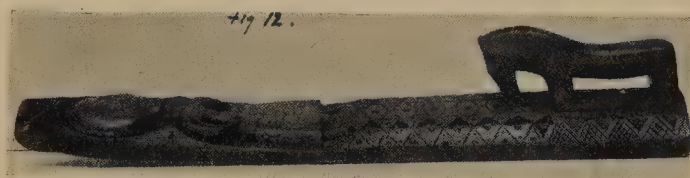


Fig. 15.—Norwegian Hand Mangle.

The last illustration, fig. 15, is of a very primitive-looking mangle, rudely carved with a female figure and horse-shaped handle of the usual type. Along the edge is the date, in Roman figures, "MDCCCXX" (1820). The length is 2 ft. 4 ins., and the width 4 ins. The under surfaces of these mangles are quite smooth, and they were used with a roller for mangling the clothes.

*The Horniman Museum, Forest Hill,  
August, 1897.*

RD. QUICK,  
Curator.

## Obsolete Welsh Church Customs.



Up to the end of the first twenty years or so of the present century, there were customs in the Welsh Church which have since then entirely disappeared, although it is possible that in secluded parts of Wales they lingered longer than in other places. These customs were curious, and exhibit a state of society no longer existing, but anything which has been cannot be entirely void of interest, even in our days.

The first custom that I shall mention was the use of a kind of tongs for ejecting dogs from church during divine service. Formerly, every person in Wales who had sheep, and perhaps many who did not possess sheep, had a dog or two, and these dogs followed their masters wherever they went. There were as many dogs as men in the country. To exclude the farmers' canine friends from house or public building as long as they behaved themselves was considered an unfriendly act, and roused the ire of the biped with whom the dog was in partnership; but it can well be conceived that where a large number of dogs congregate there are sure to be fights, accompanied by growls, and barks, and other noises.

Farmers were inseparable from their dogs, and of a Sunday both went together to the parish church. Wherever dogs meet, whether in church or any other place, their behaviour is not, nor was it, always strictly decorous, and often their snarling and growling culminated in an open fight, and that, too, in church. Such conduct in such a place was not to be tolerated by decent people, and so man's ingenuity after long toleration of the nuisance, was stimulated to invent an instrument for ejecting noisy or quarrelsome and pugnacious dogs from churches. This instrument necessarily combined two qualities; strength of parts to overcome the dog's muscular power, and safety to the official whose duty it was to interfere in the squabble. Both qualities are found in the old *Gefail Gŵn*, or dog tongs.

## DOG TONGS.

The large number of dog tongs that are still in existence, and in most cases carefully preserved, are all much alike. They generally consist of three pairs of bars forming a lattice, moving freely on pivots, so that when the handles were brought together and the tongs shot out, they securely gripped the dog, and, willing or unwilling, out he went. These dog pincers, or tongs, were usually made of oak, but in districts where this wood could not be procured, or where the dogs were particularly strong or fierce, they were made by the local blacksmith of iron. A reference to the accompanying illustrations will at once make clear the manner of working the tongs. I will describe six of these, as they are somewhat different to each other, but it is quite unnecessary to illustrate any more.

The person whose duty it was to expel the dogs was not necessarily one of the lower church officials, as the sexton or parish clerk, but any fit person was appointed. In towns the church beadle would usually be that person. From the entries made in churchwardens' account books it will be seen that this dog functionary was no regular church official.

Thus in the vestry minutes of Wrexham, dated April, 1663, there is this entry :—

“Hee that keepf y<sup>e</sup> dogs out of church is ordered to have 2s. 6d. quarterly, and 5s. for arrears.”

In the churchwardens' accounts of Llanbryn-mair, Montgomeryshire, for the year 1778, is the following entry :—

“Edward Evans for keeping the dogs off on divine Service - - 10s. 0d.”

This was a large sum, and shows that the office of dog guardian was no sinecure. It would appear that his salary was ten shillings yearly. The parish is mountainous, and the dogs were presumably numerous, and required by the farmers, whose stock consisted chiefly of mountain sheep.

From the following extracts, taken from the churchwardens' accounts for Llanfair Talhaiarn, Denbighshire, which is a very hilly parish, it would appear that the dog nuisance was there great, and that the parishioners in vestry assembled passed a resolution to inflict a fine of one shilling on the person who brought his dog to church during Divine Service, and if the fine were not forthwith paid the dog was to forfeit his life. The words are as follows :—

“February 14th, 1747.

“At a vestry then held at Llanfair Talhaiarn It is ordered that whosoever brings a Dog to Church in the time of Divine Service within a month after the date hereof shall forfeit to



the poor of the said parish of Llanfair Talhaiarn one shilling for every such offence, in default of such payment the Dog of every such owner to be immediately seized and executed by the Church Wardens for the time being.

“As witness our hands,” etc.

It does not seem that this order remedied the nuisance, for other resolutions were passed in 1749 on the same matter, and from these resolutions it is clear that the dogs followed their masters into the church after 1747.

“Order of a vestry held May 15th, 1749. Pd. Robert Basset for driving the Dogs out of the Church and keeping the Church clear of 'em 0 1 0 viz. pd. him beforehand one shilling and p. same order 12d. quarterly payable to him for the said office.”

John Roberts was to drive the dogs out of church. The dogs, however, still continued to annoy the congregation, and to interrupt their devotions; and in the same year a resolution was passed in vestry by which it was hoped that if the keeper kept the dogs out of the church, matters would proceed smoothly; and the vestry was considerate enough to provide a stool for Roberts at the church door, and here he was to be stationed to hinder the dogs who followed their masters from entering into the sacred edifice. There, then, in the porch, was Roberts, on the watch for an offending dog that had traced his master to the church, and no doubt it fared badly with that poor dog if caught, for he received no mercy. The entry is:—

“August, 1749.

“Pd. for a stool to be sett at the church door for the officer that clears the church from dogs.”

This expedient, however, was not successful, as shown by the following extracts:—

“Dec. 27th, 1750.—Paid John Roberts of Tyddyn Du's sallary for 2 qrs. ended the 15th of Nov', viz. for keeping the Church clear from Dogs (Driving the Dogs out) 0 2 6.

“May 9th, 1751.—Pd. John Roberts his sallary for half year ended the 15th of May 1751, viz. *Driving the Dogs out* of the Church - - 0 2 0.”

What took place in this church, as depicted by the above entries, likewise occurred in all churches throughout the length and breadth of Wales, for the custom of taking dogs to church was common. We are not told in these extracts that the instrument used in ejecting dogs from church was a dog tongs, but as this was used in other churches at that time it can safely be inferred that it was used in Llanfair Talhaiarn.

There is a dog tongs in the church chest of Llaniestyn, Carnarvonshire, bearing date 1750.

*Dog Tongs at Llanynys, Denbighshire.*—Llanynys Church is about four miles from Denbigh, in the vale of Clwyd. The nearest railway station to the church is Llanrhaiadr, which is about a mile distant.

The Llanynys tongs (fig. 1) consist of three pairs of bars placed crosswise, thus:  $\begin{smallmatrix} \times \\ \times \\ \times \end{smallmatrix}$  one pair forms the handle; another, the centre piece; and the last, the forceps of the instrument. The handle is longer than the other portions; the forceps on either side have three nails inserted, with blunted points, to make the grip secure, but, at the same time, not to hurt the dog overmuch. The dimensions of the arms are as follows:—the two foremost are in length alike, viz., 1 ft. 6 ins., whilst the handle is 1 ft. 8 ins.; stretched out to its greatest length the tongs measures 4 ft. 4 ins. Thus, the official could without much risk to his own person, use the tongs, but it can easily be imagined that the expulsion of a dog was neither noiselessly nor easily executed, and the numerous teeth marks on the surface of the tongs bear witness to many a stout struggle that took place before an offending dog was ignominiously dragged out of the church to, possibly, the boisterous amusement of the congregation.



Fig. 1.—Wooden Dog Tongs at Llanynys, Denbighshire.

Mr. John Morris, the very aged and intelligent parish clerk of Derwen, informed me that formerly every church in the Vale of Clwyd had its dog tongs, and he remembers that which belonged to Derwen Church; he stated that it was kept under the west gallery. He had never seen it used. At the restoration of the church in 1857 the west end gallery was removed, and at that time the tongs disappeared and has not since been discovered. Mr. Morris remembers a tongs being in the next parish church, Llanelidan, but that, too, has been lost. The only other tongs that has reached our days in that neighbourhood is the one that is in Gyffylliog Church, about four miles from Ruthin. I have seen it; it is exactly like the one in Llanynys. Both are made of oak, and both are preserved in the church chest.

*Dog Tongs at Bangor Cathedral.*—This tongs at present is kept in a glass case suspended from the wall nearly opposite the north door of the cathedral. Before the restoration of the cathedral, Mr. Humphreys, High Street, Bangor, who has seen many days, informed

me that it was formerly kept in the belfry, and that he had there seen it suspended from the wall. It, too, disappeared at the restoration of the cathedral, but it fared better than the one that was in Derwen Church, for it was restored, as stated on a notice in the case. We are informed thus:—

“ Restored to Bangor  
Cathedral by W. P. Mathews,  
per J. E. Griffith, Vronheulog,  
Upper Bangor.  
Nov. 22/92.” *i.e.*, 1892.

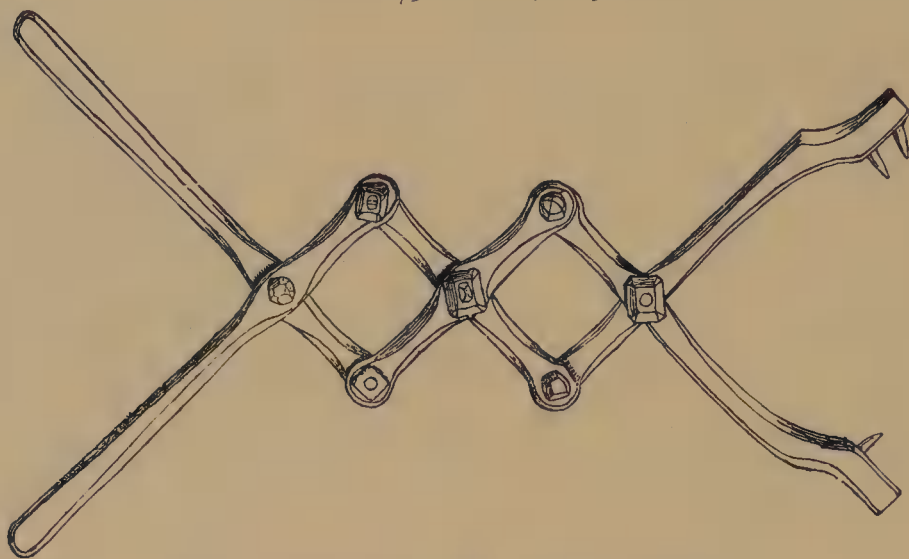


Fig 2.—Wooden Dog Tongs at Bangor Cathedral.

This tong is made of oak. The parts are fastened together by wooden pegs with one exception, which has an iron nut and screw; possibly this iron screw was inserted when the wooden one was damaged. It is not so formidable an instrument as that at Llanynys. Its construction will better be understood by referring to fig. 2. When stretched to its full extent it measures about 3 ft.; the teeth appear formidable, and are comparatively longer than in other tongs.

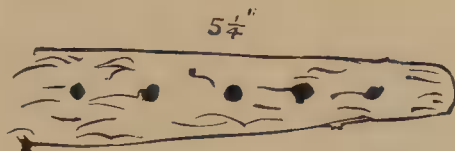
*Dog Tongs at Penmynydd Church, Anglesey.*—Penmynydd is between Llangefni and Beaumaris, in Anglesey. The dog tong is kept there in a chest in the vestry, under lock and key. It is a curiosity, for it is made of wrought iron, the work evidently being that of a local blacksmith. The illustration (fig. 3) shows the form and dimensions of this tong. The joints are made by increasing the widths of the bars and then driving an iron peg through a hole in both bars, and then beating the ends flat with a hammer. The



full length from the end of the handles to the extremity of the jaw is 4 ft. 6½ ins. The end of the jaws are slightly turned down, thus—



and on the inside there are marks of five teeth in each jaw, but they are now worn or filed flat.



The thickness of the iron varies. The instrument is a very cruel device for punishing dogs. It is so strong, owing to its increased leverage from end to end, that if anyone grasped a dog's leg with the jaws, he would crush the bones to pieces. The wooden handles at present on the tongs are modern additions. There is a similar iron tongs in Clynnog Fawr Church, Carnarvonshire.

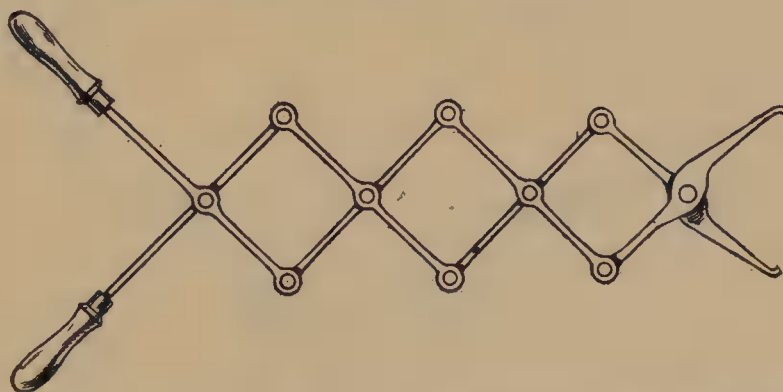


Fig. 3.—Iron Dog Tongs with Wooden Handles at Penmynydd, Anglesey.

*Dog Tongs at Clodock, Herefordshire.*—These instruments are found in English counties bordering Wales. There is one to be seen in Clodock Church, Herefordshire. The Clodock dog tongs (fig. 4) is of the usual type, and shows that both in England and Wales the same kind of instrument was in general use.

*Dog Tongs at Llaniestyn, Carnarvonshire.*—The total length of this tongs is 4 ft. 9 ins. The arms are somewhat unequal in length; at present it is loose at the joints, and consequently rickety. A portion of the upper arm has been broken off, but in the one that remains perfect nails are seen. The end of the forceps were thicker than the arms, and the nails were inserted into the thick part which secured the dog (fig. 5).

The date 1750 is cut into one of the arms, this being probably the date when the instrument was made. It appears to have been well used. There is no one living who remembers the tongs being used, but all the inhabitants of Llaniestyn know what its object was. It is kept in the rectory.

It would be difficult to ascertain when the dog nuisance began to be perceived, but when speaking to a friend about the matter,

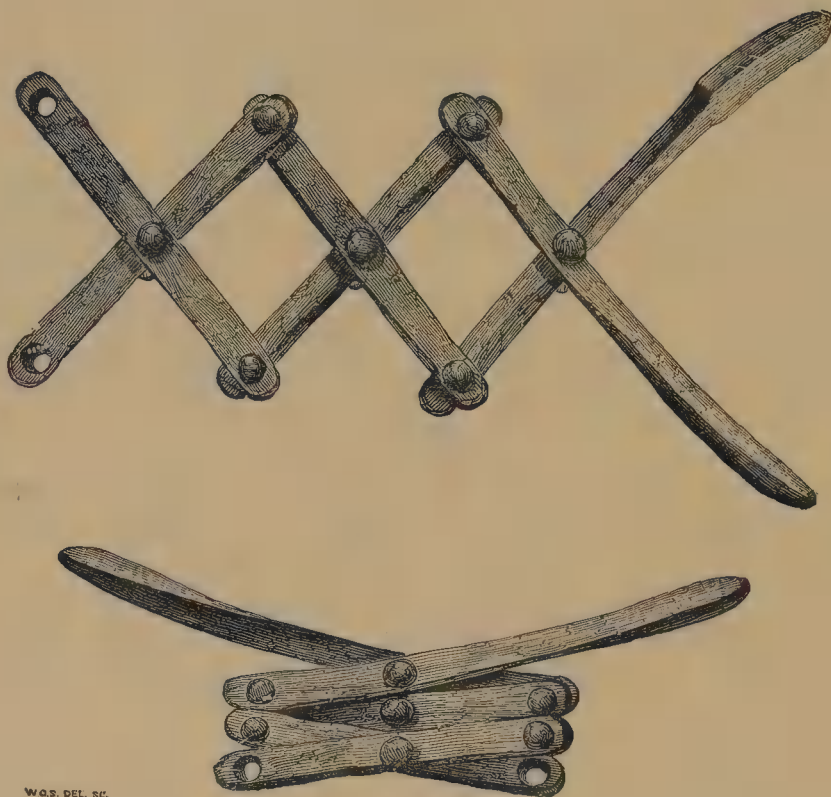


Fig. 4.—Wooden Dog Tongs at Clodock, Herefordshire, extended and closed.

he told me that Archbishop Laud issued instructions that the altars should be surrounded with paling with staves so near each other as to make it impossible for dogs to intrude there. I have often noticed in old churches in Wales that the altars are protected in the way suggested by the Archbishop, and the workmanship belongs to that century. In a *Life of Archbishop Laud* published by Rivington in 1836, p. 184, is the following remark:—"In one place, we are told, a dog had run away with the bread set apart for the Holy Communion."

We find from Dean Ramsey's *Reminiscences of Scottish Life*, that the dogs in Scotland acted much like their kin in Wales. I will make one quotation from that witty Dean's book, p. 209:—

"The clergyman had been annoyed during the course of the sermon by the restlessness and occasional whining of a dog, which at last began to bark outright. He looked out for the beadle, and directed him very peremptorily, 'John, carry that dog out.' John looked up to the pulpit, and with a very knowing expression, said, 'Na, na, sir; I'se just mek him gae out on his ain four legs.'"

This was evidently a legitimate occasion for the application of the Welsh "dog tongs."

The extract tells us that the beadle was the official whose duty it was to attend to the dogs. In the churchwardens' accounts of Ludlow—I quote from *Bye Gones*, vol. ii., page 324—is the following entry under the year 1543, a good many years before Archbishop Laud's days.

"1543. Item, payde his sonne (Thomas Pavver) for whipping dogs out of the church viiid."



Fig. 5.—Wooden Dog Tongs at Llaniestyn, Carnarvonshire.

The large sum shews that the office was no sinecure. Because of the work which fell upon the beadle this functionary was called in many parts of England "the dog whipper."

Dogs seldom come to churches now, but I remember an instance in which Archdeacon Evans's dog accompanied his master to a singing practice in Glanogwen Church, Carnarvonshire. The teacher, who, by the bye, was a clergyman, was shocked at the dog's temerity, and the archdeacon's indifference to his four-legged friend's presence, said audibly, "Does the archdeacon bring his dog with him to church?" What would this gentleman have said if he had lived three hundred years ago? "Tempora mutantur, et nos mutamur in illis."

*Dog Tongs at S. Beuno's Church, Clynnog Fawr, Carnarvonshire.*—The shape of this tongs is like those already delineated, but there are one or two peculiarities worth noticing. The forceps terminate like the jaws of a pair of flat pincers.

There are four spikes in each, about an inch long. They are not placed alike in both, so that when brought together the poor dog was gripped by eight spikes. It must have been a cruel grip. The



handles too, are projecting, and somewhat thin, to give the holder a firmer grasp.

The handles are inscribed on one side "Glynnog," and on the other Rev. H. Wms., Vr.; J. J., W. J., Wars., 1813. These are the initials of the then Vicar, Rev. Hugh Williams, and J. Jones and W. Jones, Churchwardens. The Rev. J. Pryse, the present Vicar, informs me that the inscription is supposed to refer to the repairing,

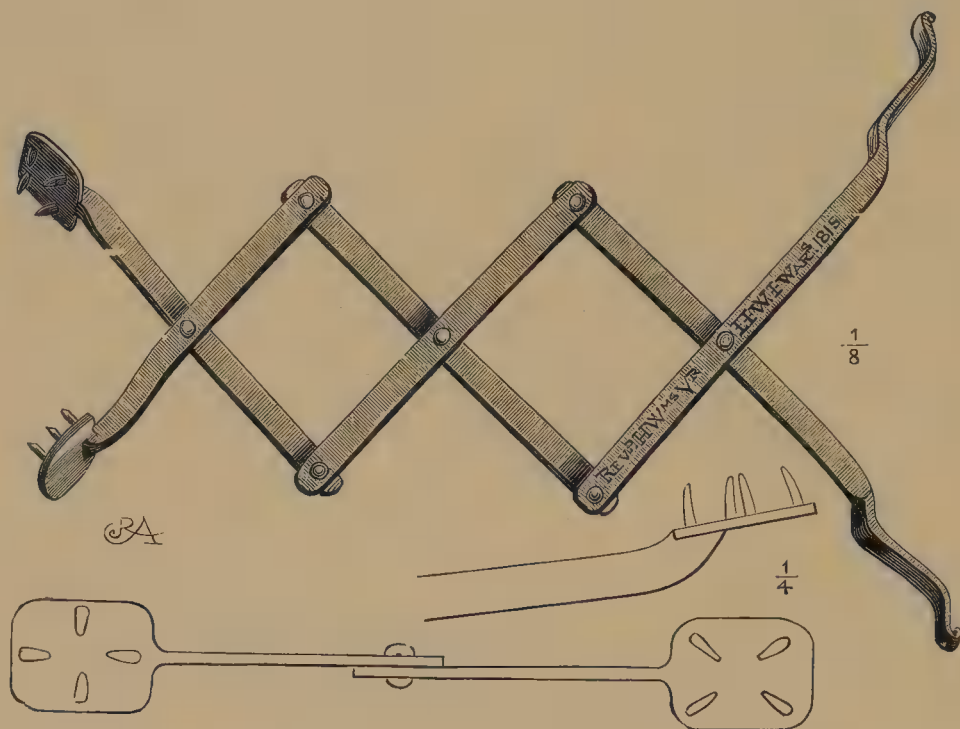


Fig. 6.—Dog Tongs at Clynnog Fawr, Carnarvonshire, with details.

and not to the making of the tongs. In any case the date intimates that the tongs were used for some years in the present century. The arms are 1 ft. 2 ins. long. Total length, 3 ft. 9 ins.

*Llaneilian, Anglesey, Dog Tongs.*—This tongs is made of wood, and is of the common shape. The arms measure respectively 1 ft. 5 ins., 1 ft. 4 ins., 1 ft. 3 ins., with three spikes in the forceps. It has the date, 1748, and the following initials cut into it: R. W. and W. G. Probably these letters stand for the then churchwardens. We are indebted to the Cambrian Archæological Association for the loan of the blocks of figs. 4 and 6.

ELIAS OWEN, M.A., F.S.A.

## Pitcur and its Merry Elfins.



PROBABLY the most instructive specimen in Scotland of the underground dwelling, frequently described as a "weem," or "cave," is that situated on the farm of Leys of Haliburton, Pitcur, near Coupar-Angus, Forfarshire. It is locally known as "The Cave," but the term "Picts' House," often given to such structures, is also applied to it. From a description of it contributed by the present writer to *Science* (New York) of 22nd July, 1892, a few extracts may here be given:—

"It is entirely beneath the surface of the ground, and the portion of it which is still covered over stretches for about twenty (*read fifty*) feet beneath a ploughed field. That is to say, its roof is covered by a foot or two of soil, through which the plough passes without ever striking the flat stone roof below. (It consists of one large gallery, with an offshoot, of which the measurements are approximately given.) . . . Be it understood that both of these galleries are, as it were, great symmetrical ditches or drains, quite underground, and entered by several burrow-like doorways. Their sides have been (for in some parts they are quite ruined) carefully built walls of large unhewn, unmortared stones, and these are still to a great extent unimpaired. The roof was formed by bringing the upper tiers of the wall slightly together, and then placing huge slabs of stone across from side to side. Two of the largest of these roof slabs measure as follows: One (the largest of all) is about 6 ft. 2 ins. in length by 4 ft. 10 ins. in breadth, and from 11 to 13 ins. in thickness, its shape being an irregular oblong. The other is about 5 ft. long by 4 ft. broad, and 1 ft. thick. These are certainly very large specimens, but one is always struck by the great size of the flag stones used in roofing these underground retreats."

From the accompanying ground plan<sup>1</sup> (fig. 1), which is drawn to scale, the precise dimensions of the various parts of this interesting structure can easily be ascertained. Its appearance, also, may be partly realised from the two pictures here reproduced from photographs,<sup>2</sup> representing a darkened chamber completely roofed over. This is the portion *c* to *j* of the ground plan, and it is the only portion now possessing a roof; unless we except the fragmentary roofing at *d* to *i*, *h* to *m*, and *f*. It is this untouched portion,

<sup>1</sup> Executed by Mr. J. A. R. Macdonald, architect, Blairgowrie.

<sup>2</sup> These photographs were taken by Messrs. D. Milne and Son, photographers, Blairgowrie.

therefore, that best enables us to realise the original appearance of an underground dwelling. Our imagination may, of course, embellish it, and with good warrant, by such additions as heather

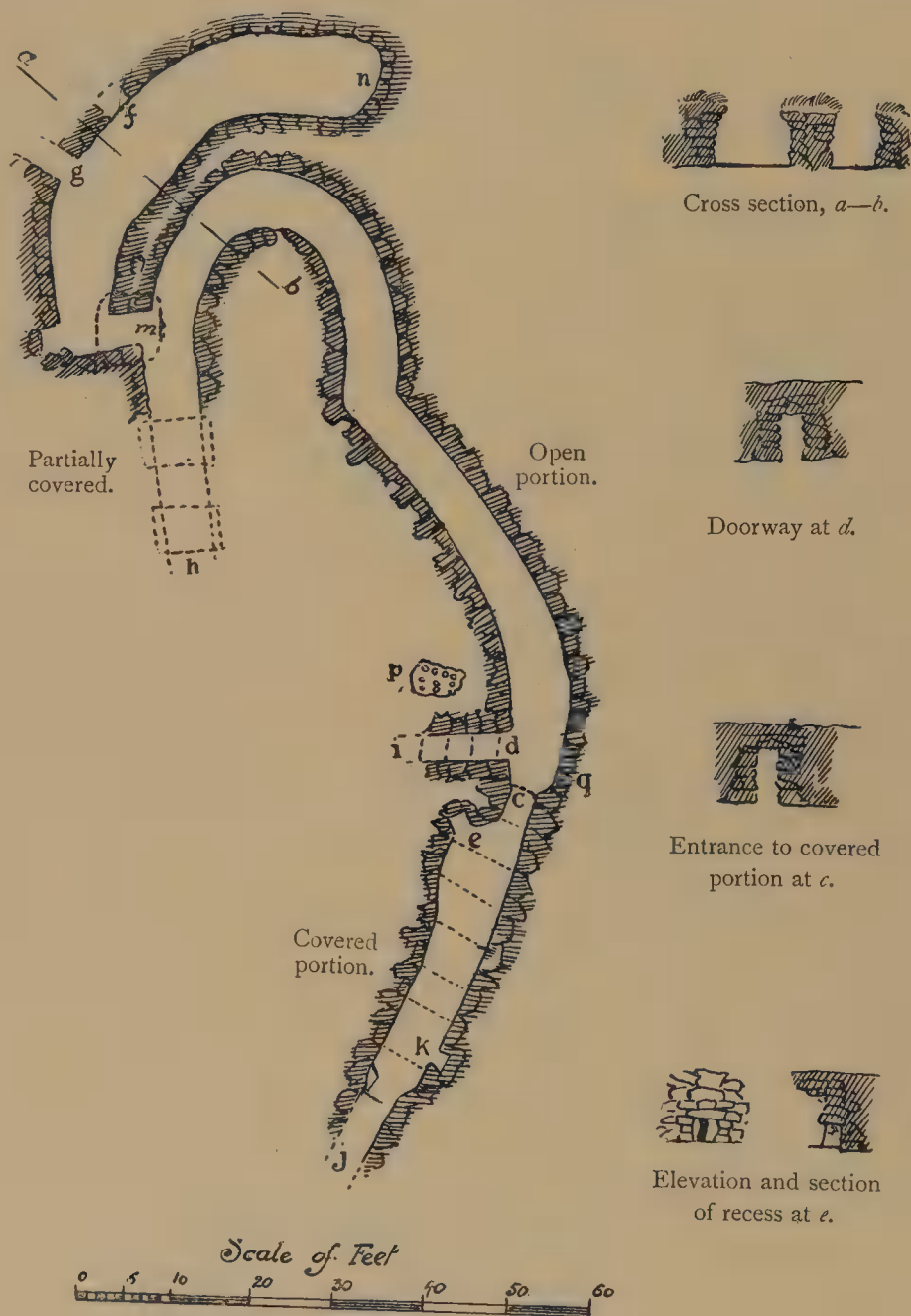


Fig. 1.—Ground Plan of Weem at Pitcur.

or rushes spread upon the floor, skins of wild animals hung upon the walls, oil lamps lighting the gloom, and (in this special instance) a fire glowing in the fireplace at *e*. But, in the meantime,



we are concerned with the structure in its unadorned condition, with regard to which the following explanations may be made :—

The recess *k*, like the larger recess *e*, suggests a fireplace ; but in each case there is doubt. The letter *j* marks the exit, by a narrow upward-sloping passage, from the covered gallery to the field above. The short passage *d*, *i*, also slopes rapidly upward to the open air. A third entrance, or exit, is indicated at *h* ; but here the gallery has



Fig. 2.—Weem at Pitcur. Interior view looking from *c* towards *k*.

undergone such rough treatment, and is so choked with earth, that one cannot say where this passage exactly terminates ; probably ten or twelve feet beyond *h*. The letter *m* marks the doorway leading into the secondary gallery, which, as shewn by the “Cross Section *a*, *b*,” is wider than the main gallery. This fact, the greater width of the gallery *m*, *n*, raises a question as to its roofing. It is hardly conceivable that slabs of stone large enough to cover this broad gallery

could have been brought to the place and put into position. In any instance, the way in which such work was done is a bit of a puzzle. But here it could only have been done, one would say, by adding several courses to the walls. For it is to be borne in mind that the only arch known to those builders was the "cyclopean" arch; which was formed by making the upper courses of the walls project successively over the courses immediately below, until finally the roof was completed by huge slabs laid across, which thus also acted as key-stones, consolidating the otherwise unstable walls. If, therefore, the ordinary style of roofing was adopted, the walls of this subsidiary gallery must originally have been higher than now. Should this solution (which I owe to the architect of the plan) not be the correct one, we then fall back upon the supposition that, as in a considerable number of instances, timber was employed in place of stone; in which event the work of roofing would be easy. In further explanation of the plan, it may be added that the letters *f* and *g* represent probable passages of egress and ingress, so far as one may guess from their present condition. But the whole "cave," except for the portion *c* to *j*, has been subjected to such ill usage at the hands of its discoverers, or of subsequent intruders, that it is a mere wreck of what it must have been.

Apparently the existence of this earth-house was quite unknown to modern people until some date immediately preceding the 13th of April, 1863, when Mr. Stewart Hood, Pitcur, presented to the Society of Antiquaries of Scotland "two small portions of embossed red Samian ware, portions of rusted iron, teeth and bones of cattle, found in an underground building, or 'Picts' house,' at Pitcur, near Coupar-Angus."

A tradition, however, which a family of that neighbourhood has preserved for the past two centuries, has, in the opinion of the present writer, a distinct bearing upon the "cave" and its builders.

This is that, a long time ago, a community of "clever" little people, known as "the merry elfins," inhabited a "tounie," or village, close to the place. The present inheritors of the tradition assume that they lived above ground, and do not connect them at all with this "cave," of whose existence they were unaware until a comparatively recent date. But, in view of a mass of folk-lore ascribing to such "little people" an underground life, the presumption is that the "tounie" was nothing else than the "cave." This theme cannot be enlarged upon here; but a study of the traditions relating to the inhabitants of those subterranean houses will make the identification clearer.



It may be added that the term "Picts' house" applied to the Pitcur souterrain, is in agreement with the inherited belief, so widespread in Scotland, that the Picts were a people of immense bodily strength, although of small stature. Three solutions of the problem presented by the huge roof-slabs of the "cave" are: (1) that these were placed into position by the aid of machinery; (2) that otherwise they infer a great number of workers and the expenditure



Fig. 3.—Weem at Pitcur. Interior view looking towards *c* and showing Fireplace (*e*).

of much time; or (3) that the builders possessed an almost brutal strength of body. The absolute rudeness of the structure renders the first supposition scarcely tenable; while either, or both, of the others, seem worthy of acceptance.

One other point of interest in connection with the Pitcur weem is the presence of two cup-marked stones, marked *p* and *q* on the ground-plan. Of these, the former is lying isolated on the surface



of the ground near the entrance *i*, while the latter forms one of the wall stones beside the doorway *c*. This, as I am reminded by Mr. Romilly Allen, is not the only instance in which cup-marked stones are associated with underground dwellings. The late Sir James Young Simpson, in his monograph "On Ancient Sculpturings of Cups and Concentric Rings, etc." (which forms an Appendix to Vol. vi. of the *Proceedings of the Society of Antiquaries of Scotland*), devotes pp. 39-42 to the occurrence of such sculpturings in these "weems" or caves. He cites examples from (1) "a Pict's House in the island of Eday"; (2) "a Pict's House in the Holm of Papa Westray"; (3) "a built subterranean structure in Pickaquoy, near Kirkwall"; and (4) "a ruined wall in the parish of Frith," adjoining a broch,—all of these being situated in the Orkney Islands; and, further, from (5) "a Pict's House built into the banks of the river Brothick, near Letham Grange, Forfarshire;" and (6) "a weem at Ruthven, near Meigle, Forfarshire." Sir James Simpson regards the two instances last named as "pieces of evidence which go far to prove that the carving of cups and circles upon large stones existed apparently before these underground houses were built. In the Letham Grange example, 'the sculptured foundation was built,' the Rev. Mr. Duke, of Arbroath, writes me [Sir J. S.], 'into the base course of the south wall, with the most deeply marked side facing the interior. Of course, as the whole building was originally under ground, the other side of the stone, on which there were also ring markings, was embedded and hidden in the soil. It is thus,' (he adds) 'clear to my mind, that whatever may have been the meaning or use of these markings, they were made at a date anterior to the building of the house, that the stone, in fact, was an old stone, and had served a different purpose before the Pict built it into the foundation of his dwelling.'" Similar evidence was furnished to Sir James by the stone from the Ruthven weem. "'The cups and circles were,' Dr. Wise writes me, 'partly covered with the other roof stones of the weem, proving the sculptures to have been cut before this carved stone had come to be used as a corner building stone.'" Dr. Joseph Anderson makes a very similar deduction in referring to two cup-marked stones in the weem of Tealing, Forfarshire, one of which is built into the wall, while the other lies on the surface of the ground, as at Pitcur. After pointing out that such cup-marked stones are found in various situations, Dr. Anderson remarks: "Their occurrence here, in connection with this underground structure, has therefore no special significance with respect to the age of the structure, and there is nothing in the association or the

circumstances in which they occur in this particular instance which contributes to our knowledge of the purpose or significance of the markings themselves. They may or may not have been sculptured on the stone before it was taken to form part of this underground gallery"; for it is not stated that any markings occur on the hidden side of either stone. In the same place<sup>1</sup> Dr. Anderson shows that two other weems in Scotland have been "partially constructed with stones taken from a ruined building of late Roman workmanship, and that both are consequently later than the commencement of the Roman occupation of the country." (These are respectively situated at Newstead, in Roxburghshire, and at Crichton Mains, in Mid-Lothian.) And he further adds: "Similar indications are given by the discovery of wheel-made pottery of Roman type in the earth-house at Cairn Conan, and of fragments of the red lustrous ware commonly called Samian in the earth-houses at Tealing, Pitcur, and Fithie."

While, therefore, the *contents* of such structures do not afford absolutely reliable evidence of their age, for they are sometimes inhabited by wandering tinkers at the present day, and may have been inhabited at any period since their construction, yet it seems clear from the above statements that the cup-markings at Pitcur and elsewhere were not necessarily the work of the builders of the weems. Such cup-marked stones may, indeed, have been appropriated by the Forfarshire weem-builders in the same way, and perhaps about the same time, as those of "late Roman workmanship" were appropriated by their kindred in Roxburghshire and Mid-Lothian.

DAVID MACRITCHIE.



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<sup>1</sup> *Scotland in Pagan Times: The Iron Age*, Edinburgh, 1883, pp. 298-304.

## Discovery of Interments of the Early Iron Age at Danes' Graves, near Driffield, Yorkshire.



IN the April number of the *Reliquary* for this year we published two articles by Mr. John Ward, F.S.A., and Mr. W. H. Salt, on some very interesting finds belonging to the Early Iron Age made at Deep Dale, Derbyshire. From the criticisms in the public press on the number containing these articles it is evident that the rarity and value of such discoveries is not yet understood. Some of our subscribers have even gone so far as to beg that less space should in future be devoted to things pre-historic in the *Reliquary*. Now it is probable that the distaste for pre-historic archæology evinced by a large section of the public is due to the fact that this branch of the subject is not nearly so well understood as mediæval antiquities are. And perhaps we are as much to blame as anybody for not doing more to educate the public by explaining fully the way in which pre-historic researches reveal the successive stages of culture man has passed through from his first appearance on the earth to the present time.

We therefore take as an object lesson the beautiful enamelled bronze pin recently found in one of the Danes' Graves, four miles north of Great Driffield, Yorkshire. The illustration is reproduced from a photograph kindly lent by Mr. George Bohn, C.E., of Beverley, and we are indebted to Mr. Thomas Boynton, F.S.A., of Bridlington Quay, for the facts connected with its discovery.

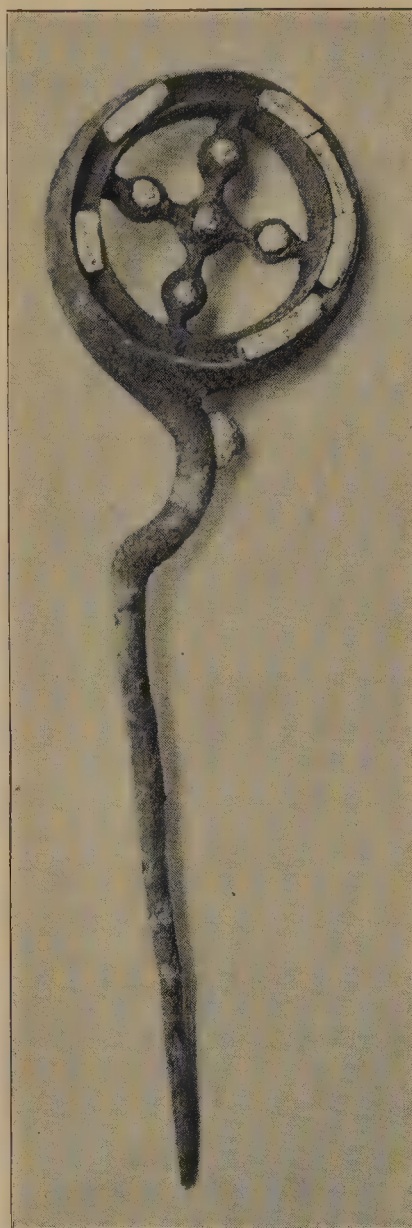
The so-called Danes' Graves were opened by Canon Greenwell, of Durham, Mr. J. R. Mortimer, of Driffield, and Mr. T. Boynton, in July last, under the auspices of the East Riding of Yorkshire Antiquarian Society. A full account of the explorations is being prepared for the Society of Antiquaries by Mr. J. R. Mortimer, and we now only give brief particulars of the finds.



In a plantation near Pockthorpe Hall, two miles west of Kilham, are something like 178 burial mounds which popular tradition ascribes to the Danes. Sixteen of these were opened under the superintendence of the gentlemen already named. Amongst the objects associated with the burials were the iron tyres of a pair of chariot wheels, four iron hoops for the naves of the wheels, horses' bridle-bits, bronze mountings for harness, and the enamelled bronze pin illustrated.

In the barrow containing the remains of the chariot and its equipment were the skeletons of two men, lying in the usual doubled-up attitude of British interments. In another mound, which had been previously opened by digging a trench through it (but missing the interment), was found the bronze pin, inlaid with white enamel, lying near the head of a man's skeleton.

Mr. Boynton thinks that the circular head of the pin represents a chariot wheel, and that the pin was used for fastening the garment of the deceased person at the shoulder, and not as a hair-pin, as has been suggested with more ingenuity than reason by a writer in one of the papers. The peculiarities in the form of the pin are its circular head and the bend where the pin joins the head. Pins of similar shape have been found in Ireland. (See Sir William Wilde's *Catal. of the Museum of the Royal Irish Academy*, p. 558, figs. 451 and 452). The pin and other objects will be deposited eventually in the York Museum. These being the facts of the case, what is to be learnt from them?



Enamelled Bronze Pin of "Late-Celtic" Workmanship, from the Danes' Graves, near Driffeld.

Even if objects of iron had not been found in the Danes' Graves the nature of the things buried with the deceased, their form and style of decoration, would be quite sufficient to fix the period to which they belong.

Associated with Bronze Age interments in Great Britain it is usual to find highly ornamented urns (either cinerary or of the "drinking cup" and "incense-cup" type), the bronze dagger, razor, and stone wrist guard of the man; and with the woman her jet necklace and her other personal ornaments of gold or bronze. In the Danes' Graves, however, we get an entirely different set of grave goods, characteristic of the Early Iron Age, and consisting in one instance of the complete equipment of a charioteer. It is not stated whether a woman's remains were found in the Danes' Graves, but we know from discoveries made elsewhere that at this period she was generally buried with her beautifully decorated bronze mirror and armlets.

It has already been pointed out that the form of the pin from the Danes' Graves is typically Irish, and its enamelled decoration is equally characteristic of its Celtic origin.

The finding of horse trappings and chariot fittings in the Danes' Graves at once allies the interments with similar ones at Arras and near Beverley, in Yorkshire, and to those of the Gaulish warriors at Berru, and at Gorge Meillet, in the Dept. du Marne, France. The connection between Gaul and Yorkshire in early times may be explained by the fact that the Celtic tribe of the Parisii, who gave their name to Paris, conquered and colonised parts of Yorkshire.

The style of the decoration of the bronze pin from the Danes' Graves is known technically in this country as "Late-Celtic," and corresponds with that of the objects found at La Tène in Switzerland, and Hallstatt in Austria. Both this style and the art of enamelling are characteristically Celtic, and were introduced into Britain by invading Gauls. The investigations of Sir John Evans amongst Ancient British coins, of his son, Mr. Arthur Evans, and of the late Sir Wollaston Franks, prove that the early Iron Age in England dates back as far as B.C. 300, or perhaps even 400.

The important bearing of all this upon our national history is that it proves conclusively that our British ancestors, instead of being howling savages, painted blue and devoid of clothing, at the time of Cæsar's invasion were really in a high state of civilization, well advanced in the Iron Age, having left the Palæolithic, Neolithic, and Bronze using man far behind in the misty past. If progress in the arts of metal working and enamelling be any test of culture, it may

be doubted whether even at the present time we have eclipsed our Celtic forefathers. At any rate when the Romans came here Celtic art was so vigorous, and has left its impress so deeply on almost every bit of metalwork made in this country during their occupation, that it puzzles the most experienced museum curators to draw a line of demarcation between what is Celtic under Roman influence and what is Roman under Celtic influence.

Iron Age burials are so rare in Great Britain that the discoveries in the Danes' Graves possess an unusual importance, and it is to be hoped that the remainder of the mounds when opened will produce as interesting results as those which have been already explored.

Canon Greenwell's address,<sup>1</sup> delivered to the members of the East Riding of Yorkshire on the occasion of their visit to the Danes' Graves, in July last, is so good that we give it in full.

Canon Greenwell commenced his address by giving a short sketch of the population which occupied this country before the people to whom the graves were attributed. Beginning with the earliest occupants, he did not think there was any trace of them further north than the south of Norfolk. In speaking of them, and of the later people who threw up these mounds, he would not do so dogmatically, but rather tentatively, because they knew very little about the subject. They knew more than they did even ten years ago, but the evidence was so difficult to unravel that it would be unwise to come to any definite conclusion. The earliest people of whom there was any evidence whatever as to their occupying Britain were the Palæolithic men who used stone implements.

*The Stone Age.*—No bony remains were found which could be attributed to that time, and they must not regard that people from their bony constituents, but entirely from the implements and weapons they manufactured. The Palæolithic men left remains in the river gravels—gravels representing what were once the beds of rivers. In some of these river valleys they could trace four or five beds at different levels, the highest representing the earliest people. The implements found in them were never ground or polished, but were reduced into shape by chipping. It was quite vain—even foolish—to say what they were intended for, because there were not sufficient indications to say this was a spear head and that was a knife. They were round or oval, and were apparently intended to be used in the hand for cutting or scraping; and there was another class sharp-pointed, thin at one end and thick at the other, showing that they left as much on the butt end as possible. Besides these implements the whole condition of things was different from the present, and the whole form of the country was different, for England was then attached to the Continent by land now occupied by the Channel and the German Ocean. Canon Greenwell then spoke of the cave deposits of the same age, which included the mammoth, the woolly rhinoceros, hippopotamus, and other animals long since extinct, remarking that these showed a considerable difference in point of time between the earliest Palæolithic and the latest races. It was impossible to arrive at even an approximate conclusion as to the age of Palæolithic man—some said he lived 200,000 years ago, some a million, others two millions; at any rate they might be certain a long time had elapsed. Whatever allowance they made it must be a long period of time, taken in connection with the changed conditions of animal life. They had records of Egypt going back 3,000 or 4,000 years with representations of the fauna, but there was no difference between the animals of that time and the present. In the Palæolithic age they saw man shown by his implements to be associated with a class of animals which had

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<sup>1</sup> From the *Bridlington and Quay Gazette* for July 9th, 1897.



totally disappeared, and of which there was no trace in the historic periods, so they could well understand that a complete change in the fauna could not have occurred in a hundred or a thousand years, and it must have taken a long period before one class of animals could be merged into another. Up to the present time they had not been able to bridge over the period of time which elapsed between the Palæolithic and the Neolithic age, when the stone implements were ground and polished. There was no trace of it, but there must be some place where bridging took place, as a race of men could not have disappeared for twenty or thirty thousand years and then come back again. They must have been driven out of the country by the arctic conditions which formerly prevailed to a more temperate climate. Some day we might get evidence of it, but up to the present there had been only mere scratchings of the earth's surface here and there, as a great part of the globe was still practically virgin soil. They must wait patiently; he would not live to see it, but his younger hearers might see the evidence. These Palæolithic implements were spread over a very wide area. In France they were abundant, and they were also to be found in Spain, Italy, Syria, and Egypt. An extraordinary discovery had been made in Somaliland, where they had been found by hundreds and thousands, and he had no doubt that what had been found in one spot would be found spread all over the whole country. They were precisely similar to those found in this country, and it was difficult to think they could have been made independently without intercourse and copying. Coming down to a much later period, when polished stone implements were used, the Wolds were inhabited by people with a peculiar form of skull, and who constructed these peculiar sepulchral mounds, but of their civilization nothing whatever was known. The skulls of those people were all of the long-headed type, much longer between the forehead and back of the head than they were broad between the ears, and some of the long-headed people of the present day might be descended from the Neolithic age, as the round-headed people might be descended from the Ancient Britons. They could not say people were all of the Teutonic, or Celtic, or pre-Celtic stock, as they would find the most typical Bronze-headed and Stone-headed people living amongst us at the present day. They (the former) buried their dead in a peculiar form, the barrow or mound being a long one; very few articles were found in these mounds, but there were some arrow heads, lozenge-shaped, quite different from those of the Bronze age.

*The Bronze Age.*—This approached a time much nearer our own, though he did not think it would be safe to say with certainty when the Bronze people arrived here, no doubt as invaders. They came into this country across the sea, he thought, armed with weapons of superior materials, and they conquered the Stone-using people. They did not extirpate them. Conquerors rarely did that in days gone by; it was only in these later days that inferior races were completely extirpated. They had an instance of it in North America. Wherever the white man set his foot, except in Africa, he seemed to destroy existing populations. The Bronze-using people, having conquered the country, lived side by side with the Stone-using people, and of that the barrows gave any amount of evidence. In them were found both the long-headed and the round-headed, showing that they lived side by side, intermarried, and were buried in the same graves. It was about these barrows, which were to be found all over the Yorkshire Wolds, and other parts of England, much information had been obtained with regard to the conditions and mode of life, and he might almost say the political constitution under which those early inhabitants lived. He contended for the value of the knowledge obtained from an exploration of these barrows, as by means of it we became acquainted with the manners and customs of our predecessors. Some of them perhaps believed the nonsense about the Ancient Britons, who were said to have walked about quite naked but for the paint on them. In Durham and Northumberland he had had to correct their notions year after year, but he might tell them here that the Ancient Britons were as well clothed as we are. They had found buttons, patterns of dress materials, and in a few instances fragments of the dresses. There was a cap and half the leg of a stocking, so that they were not so badly clothed. They must put it out of their heads that the Ancient Britons were savages in any sense of the word, as the Bronze-using people were possessed of a considerable amount

of civilization. They had beautiful weapons and implements, because nothing could exceed the grace of the spear heads or the swords used by them. In fact they showed more taste than was to be seen in the present day, as in Bridlington there were horrible looking houses, money being expended on ornament which was utterly tasteless; the old mansions, and even cottages, were far preferable to some of the modern buildings, which were hideous.

After the Bronze came the *Early Iron Period*, or late Celtic, and he reminded them that they were standing on the burial places of the men or women who occupied Britain at the time of the Roman invasion. Cæsar landed here because the Britons were aiding the Gauls, and many of the chieftains of the latter had land in this country. He found the Gauls a hard nut to crack, and when he came here he did not meet rude savages, but a people armed with splendid weapons, iron swords and chariots beautifully ornamented, and such an armament as the Roman legions found it difficult to fight against. Of course the Roman army was better disciplined, while the people here were divided into several small communities, and very often were quarrelling among themselves. It was not, however, till the time of Claudius that the people were conquered, as the Romans had to meet an enemy of great courage, ready to fight till death, armed with extremely good weapons, for their swords were of iron and their shields of wood covered with leather, and in some cases with bronze, and ornamented with coral and enamel. They were a long-headed people very much like those of the Stone Period, and it had struck him—and he had seen nothing to induce him to take a contrary view—that that was not due to a fresh invasion, but that those who had been conquered by the Bronze-using people had re-asserted themselves, and had gone back to the old type who were here before the conquest by the Bronze people. The Stone-using people were larger in number, but were overcome by the greater strength and the better weapons of the invaders; though as time went on, being much more numerous, they asserted themselves, till, when iron came into use they had more or less the conformation of the Stone-using people, and we are their descendants. In regard to time, and he thought he was now treading on safe ground, he might say the use of iron in England came 200 or 300 years before Christ; and when iron came in it naturally superseded bronze, because that was much more valuable; and when people understood how to smelt iron it practically superseded the use of bronze for weapons and implements. Besides being skilful in all kinds of metallic processes they had a knowledge of enamel. He did not say it originated here, but it was used to a large extent by the Iron people, and the Romans copied it from them, as they had no enamel till they occupied Britain. Up to the present day nothing satisfactory was known about the people who threw up those mounds. They were called “Danes’ Graves,” and there were other places attributed to the Danes with which they had nothing whatever to do. There was the Danes’ Dyke, which was not thrown up by the Danes, as General Pitt Rivers has shown. There were also Devil’s Dykes and Grime’s graves, of which he had opened one in Norfolk. The Teutonic name for Devil was Grime; and the fact was, our Teutonic ancestors, the Angles and the Saxons—when they came across anything they could not understand, attributed it to those under whom they had suffered—the Danes—or to the Devil, whom they feared. He opened some graves thirty years ago, and was sorry he acted as he did, because he opened only the small ones, and found nothing but a few fragments of pottery and rusty pieces of iron. He could not arrive at any certain conclusion, although he held the opinion they were the burying places of the Iron Period. He was led to that conclusion by a bracelet in the Ashmolean Museum, Oxford, given by the Rev. M. Drake, and found in one of the graves here. That was purely of the Early Iron type. The different periods had their own characteristic style of ornamentation, but here all doubt was set at rest, as Mr. Mortimer yesterday found a bronze pin which was enamelled. It was a specimen of British enamelling of the Early Iron Period, with a turn in the shank and a circular head. Here (pointing to the open mound behind) they had behind them much more conclusive evidence: a man had been buried with his chariot, and they knew that was an important element in British warfare. Cæsar found them used against him very efficaciously, for the chariots came down upon his men armed, it was said, with scythes, although in the remains found there was nothing to show there were scythes.

He had opened two other graves, one at Arras and the other at Beverley, which contained chariots. In the one at Arras the tyres and naves of the wheels were quite complete. The tyres were iron; but in this they were bronze. There was an iron mirror with bronze mountings, and, curiously enough, the person buried was a woman. She was no doubt a great lady—he did not say it was Boadicea, but if they thought well to say so no one could contradict it—and she was buried between two pigs, intending perhaps to serve her in another world. (Laughter.) There was also the end of what had been the shank of a whip, two or three rings through which the reins of the chariot horses had been carried, but nothing of the chariot. There were no horse bones; if there had been they had decayed, but as it was they found the human bones and bones of the pigs as fresh as if they had been buried only 100 years. Though there were no bones of the horses there were the bits, the conclusion from this being that the people of the Early Iron Age buried only the wheels, which were placed upright, but here they were laid down, and between them was placed the body. So they got the representation of the whole by a part, which was a very common thing indeed. If he entered into the question of Late Celtic ornamentation he might show how a part served to represent the whole—a principle not found in Classic art, but developed in the highest degree in early British art. He instanced the spiral reversing itself, upon which a great deal of the beautiful decoration of the Early Iron Period depended, and it was seen later in the illuminated early copies of the Gospels. In conclusion, he thanked them for listening so attentively, and said he was glad to have been present at the opening of these Ancient British burying places.







## Notes on Archæology and Kindred Subjects.

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### CUP-MARKED STONE FOUND NEAR EDINBURGH.

WHEN golfing on the Braid Hills Golf Course recently, I noticed some "cup-and-ring" markings on a small surface of rock peeping up through the grass. With the aid of a green keeper the turf was removed and the rock laid bare. It turned out to be a small travelled boulder of white

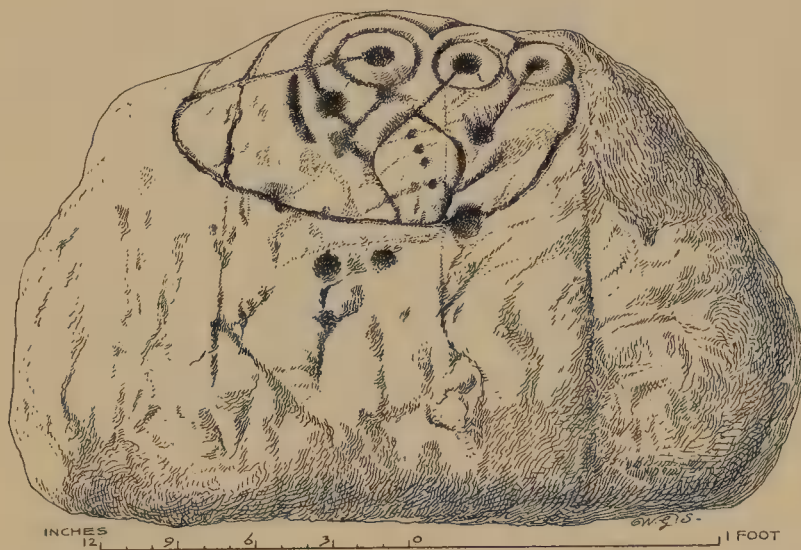


Fig. 1.—Cup-Marked Stone found on the Braid Hills Golf Course, Edinburgh.

sandstone, weighing about 3 cwts.; the surface on which the markings are made measures about  $2\frac{1}{2}$  ft. long by  $1\frac{2}{3}$  ft. broad (fig. 1). The markings seem to work out some strange unfinished design: they consist of three well-shaped cups, each surrounded by one ring, four other shallower cups, and several small unfinished hollows. Three separate ducts lead out from the three principal cups through the rings to other cups. In each case the duct begins in the

cup itself, and not in the ring next to it, as happens in some markings I have seen. There are several other shallow channels, the purpose of which, if they had one, is not evident. A shallow groove forms an irregular border round the marks and completes the curious design (fig. 2). In this border duct are two cups, connected by ducts with the principal cups. The whole marking is 1 ft. 3 ins. by 10 ins. The rings are  $3\frac{1}{4}$ ,  $2\frac{3}{4}$ , and  $2\frac{1}{4}$  ins. respectively in diameter; the cups within them are  $\frac{3}{4}$ ,  $\frac{1}{2}$ , and  $\frac{3}{8}$  in. respectively in depth.

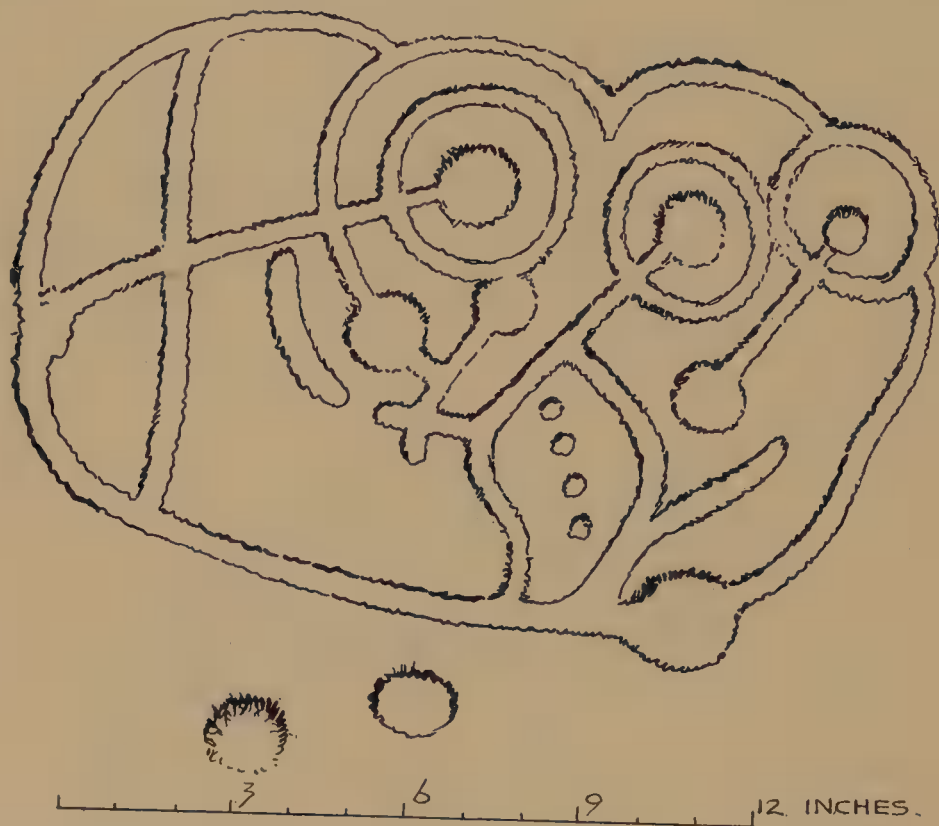


Fig. 2.—Cup-and-Ring Markings on Stone on Braid Hills Golf Course, Edinburgh.

The marks of the "pitting" process are very distinct, both in the rings and ducts, and on the surface of the stone outside the border.

Several scars evidently made by a plough cross the surface, and the ground seems to have been at one time under cultivation.

The boulder has been examined also and reported on by John Bruce, Esq., F.S.A. (Scot.) It has been lifted from the ground and removed to an adjoining toolhouse, where it now lies.

GEORGE LAMB, M.A.

*Old Kilpatrick.*

LEADEN CISTERN AT BRADLEY COURT, NEAR WOTTON-  
UNDER-EDGE, GLOUCESTERSHIRE.

THROUGH the courtesy of Mr. A. H. Chanter and Mr. E. Sidney Hartland, F.S.A., we are enabled to illustrate the beautiful leaden cistern at Bradley Court, near Wotton-under-Edge, Gloucestershire. Mr. Arthur H. Chanter, of Bradley Court, has kindly furnished the following particulars :—

The plan of the cistern is a quadrant of a circle, and its peculiar shape seems to indicate that it was originally intended to fit into a corner against



Leaden Cistern at Bradley Court, near Wotton-under-Edge, Gloucestershire.

two walls. It is 3 ft. 3 ins. high ; the two straight sides are each 3 ft. 6 ins. long ; and the front is about 6 ft. 6 ins. long on the curve. The upper part is richly decorated with a broad band, on which are eight figures of birds in high relief. They are arranged in four pairs, each facing in opposite directions. Two stamps have been used to make the impressions in the mould before casting.

The lower part of the front is divided into three panels. In the centre panel is the date 1700, and in the middle of the panels on each side is a floral device, produced in the mould by the same stamp. The rest of the decoration consists of mouldings.

Mr. W. R. Lethaby illustrates a somewhat similar cistern at Poundisford



Court, near Taunton, in his *Leadwork*, and describes others at Exeter ; Bovey Tracey, Devon ; and at Sackville College, East Grinstead.

A very fine leaden cistern, dated 1620, and highly ornamented, exists at Lord Windsor's house, at St. Fagans, near Cardiff. (See *Archæologia Cambrensis*, 5th ser., vol. 5, p. 371).

Now that art leadwork is again being revived, these old examples are useful for purposes of study.

### FURNITURE SUPPORTS.

I BELIEVE these supports are now rarely to be met with ; they never were general all over the kingdom, and to the best of my belief were confined to the South of England. The one illustrated is from the collection of



Furniture Support.

the Hon. Gerald Ponsonby, who has kindly allowed me to reproduce it here. He bought the full set of four, about four years ago, in Dublin, but knows nothing of their history previously. They are formed of Staffordshire pottery. I believe the face is intended to represent Sir Robert Peel, but I am by no means certain ; the coat is scarlet, with a black stock. The hair and whiskers are brown ; eyes black, and the eyebrows black also ; the cheeks rather a vivid red. The stand is of a deep mottled pink. The length of the base is  $2\frac{7}{8}$  ins. by 2 ins. in width, and it is  $2\frac{1}{4}$  ins. in height. The height from where the head

begins, taken over the nose to the base, is  $4\frac{1}{2}$  ins. The circumference immediately under the chin is 8 ins. The supports were used to set chests of drawers upon, so that when cottage floors were washed, the bright woodwork of the legs was not spoilt. The legs of the chest of drawers were placed upon the stand at the back of the head, the face of the support being outwards.

I should be glad to hear of any other specimens, as I am much interested in them.

FLORENCE PEACOCK.

## LEADEN FONT AT WALTON-ON-THE-HILL, SURREY.

THE illustration of the leaden font in Walton-on-the-Hill Church, near Epsom, in Surrey, is from a photograph by Mr. George Clinch, who has kindly allowed us the use of it.

There is a poor illustration of the font in the *Surrey Archæol. Coll.*, vol. 9,



Leaden Font at Walton-on-the-Hill, Surrey.

p. 167, where the following dimensions are given:—Diameter outside, 1 ft. 8 ins. ; diameter inside, 1 ft.  $7\frac{1}{2}$  ins. ; depth, 1 ft.  $1\frac{3}{4}$  ins.

Walton-on-the-Hill was visited on July 28th of this year by the Surrey Archæological Society, when the font was described by Mr. J. L. André. He said there were about twenty-five leaden fonts in England, situated in eleven counties all in the south of England, and the date of most of



them appeared to be towards the end of the twelfth century when the Norman Style was beginning to give place to the Early English, and to this period the elegant font at Walton is to be ascribed. There is a good example at Brookland, in Kent, but the one at Walton is considered one of the best in England. It is the only one now existing in Surrey. Mr. André called special attention to the very delicate and graceful bands of foliage work which encircle it above and below the arches, and also to the spandrels. The design presents a series of nine round-headed arches enclosing as many seated figures; the effigies are of three patterns equally repeated. The contour and pose of these figures is amazingly like that of the throned persons in Anglo-Saxon and Norman MSS., the knees wide apart, the feet close together; the drapery is also very similar to early illuminations in the dispositions of the folds and general outlines. John de Waltune is said to be the founder of the church, but probably he was the rebuilder, as the parish is mentioned in Domesday Book, and the font is considerably older than the date, 1268.

The following is a list of leaden fonts in England :—

<i>Berkshire.</i>	<i>Gloucestershire (continued).</i>	<i>Oxfordshire.</i>
Childrey.	Slimbridge.	Clifton.
Clewer.	Tidenham.	Dorchester.
Long Whittenham.	<i>Kent.</i>	Warborough.
Woolstone.	Brookland.	<i>Somersetshire.</i>
<i>Derbyshire.</i>	Chilham.	Pitcombe.
Ashover.	Eythorne.	<i>Surrey.</i>
<i>Dorsetshire.</i>	Wychling.	Walton-on-the-Hill.
Wareham.	<i>Lincolnshire.</i>	<i>Sussex.</i>
<i>Gloucestershire.</i>	Barnethby-le-Wold.	Edburton.
Frampton-on-Severn.	<i>Norfolk.</i>	Parham.
Lancut.	Brundal.	Pilcombe.
Oxenhall.	Gt. Plumstead.	<i>Wilts.</i>
Sandhurst.	Hasingham.	Churton.
Siston.		

NOTE.—Corrections or additions to the above list will be gladly received by the Editor.

#### AN AWFUL WARNING.

SOME thirty years ago an erudite Irish priest, the Rev. J. Shearman, had the good fortune to make one of the most important archæological discoveries ever made in Ireland. Happening to visit the ancient cemetery of Killeen Cormaic in County Kildare, his eye alighted on the famous bilingual inscription which has been a despair of British epigraphists ever since. This paper is not intended as a further contribution to the elucidation of that legend; but one chapter of the narrative of the application of criticism to it is so pregnant with lessons to those whose ingenuity gets the better of their caution, that it is well worth while to occupy a page or two in detailing it.



Father Shearman, at the time of his discovery, was engaged in his study of Patrician localities, and he had arrived at the conclusion that Killeen Cormaic contained the grave of Dubthach maccu Lugair, an eminent convert of St. Patrick: his arguments in support of this theory, if somewhat cloudy, were unquestionably learned and ingenious. When he made his happy find he jumped, perhaps not unnaturally, to the conclusion that the bilingual inscription actually commemorated this person and his three sons. He accordingly read the Latin into the truly hideous *IV VERE DRVVIDES*—"four true druids"—and with the aid of some scratches on the stone, to whose fortuitous nature his enthusiasm made him blind, he was able to extract from the Ogham something not altogether unlike the name of his hero.

The inscription became copied from hand to hand: and it was of course inevitable that in the process of transmission these scratches should lose their accidental appearance, and become endowed with the characteristics of genuine Ogham digits. In this guise they reached the continent; in vol. iii of the *Revue celtique* a copy of the inscription is given, shewing these marks as veritable scores.

Such a copy fell into the hands of Herr Winkelmann, then preparing his *Geschichte der Angelsachsen*. Being desirous of including this remarkable monument among his illustrations, but having apparently no drawing of it, he or his illustrator set about evolving a picture of the stone out of the inner consciousness. The process was simple. Draw three upright lines, approximately parallel and slightly "wiggly," to represent the three visible arrises of the stone as seen in perspective; place a trapezium above, with three of its angles resting on the upper ends of the three lines, to represent the top of the stone; put a few strokes at the bottom to represent a mound of earth (the original stone has been prostrate probably for centuries); and then up the central line as stem run the (inaccurate) transcript of the inscription. Of course the result does not bear more than the vaguest resemblance to the real thing; setting aside the trifling facts that the proportions and shape of the stone are not even approximately reproduced, we may notice that the Roman legend is completely ignored in the drawing, as is also the circumstance that in the original the Ogham runs over the head of the stone, occupying part of two arrises.

Herr Winkelmann considerably added at the side of his drawing the transliteration of the different Ogham characters according to the received key: but his interpretation did not satisfy Dr. Ernst Rethwisch, who had the misfortune to light upon this unlucky illustration, and whose researches upon it form the closing act of the tragi-comedy. Dr. Rethwisch's lucubrations are contained in a pamphlet of thirty-eight pages published at Norden in 1886, and ambitiously entitled *Die Inschrift von Killeen Cormac und der Ursprung der Sprache*. It is in four chapters; dealing in turn with the form of the inscription, its contents, the origin of language,

and a "project for a system of universal writing developed from the ancient Druidical script."

The "form of the inscription" is discussed first from an archæological, then from a physiological standpoint. It is not necessary to say much about either of these sections. The former is devoted to the proof of the existence of a friendship between the Romans and the Irish Celts, which explains the remarkable fact that the Romans never conquered Ireland—of this friendship our author considers the Killeen Cormaic stone to be a monument. Of the Doctor's method of argument it is sufficient to say that the druid of Stukely and Little Arthur's History is rampant throughout. The second part is a really ingenious attempt to reconstruct the Ogham alphabet. In blissful ignorance of the existence of MS. keys, bilaterals, &c., Dr. Rethwisch puts Winkelmann's transliteration aside as a "guess," and sets himself to apply the remarkable principle that "the simplest character represents the simplest sound." We are led through a long argument in which sounds and Ogham characters are marshalled in an order of progressive difficulty of pronunciation or formation; letters are equated to sounds occupying corresponding places, and the problem is solved.

In chapter ii the new-found key is applied to Winkelmann's (inaccurate) transcript. As this chapter is not long we shall let the worthy Doctor speak for himself, taking no liberty with his words other than translating them.

"The inscription reads *sum nathowam Eiwahannow*. The resemblance of this name to 'Ivanhoe' is striking, and it devolves on us to investigate whether Walter Skott (*sic*) invented or discovered the name of his hero. If he invented it, that is no argument against the correct interpretation of the inscription: people may well have lived previously with a similar name. If he discovered it in ancient records, the probability of the inscription being correctly interpreted is increased.

"In the introduction to his novel Walter Skott expresses himself thus" [Scott's words about Hampden striking the Black Prince, with the rhyme commencing "Tring, Wing, and Ivanhoe," are then quoted].

"The name Ivanhoe therefore existed in the time of the Black Prince, and it is very natural that this name should have become 'condensed' from Eiwahannow between the time of Cæsar or Agricola and that of Crecy (1346). This happens a thousand times: to-day 'Lohengrin' is said more easily than Loherangrin, as the ancient poets had it.

"We can easily understand how the name crossed from Ireland to England and Scotland. The Skots (*sic*), the primitive Celtic inhabitants of Hibernia, crossed over later and settled there. Their dominion over the North is indicated by its obtaining its name from them.

"The Roman word *sum*, I am, is here the result of the amazing genius of the Romans for concise and weighty utterances. The information

that Eiwahannow had not erected this monument, but that it was erected to his memory, could not have been put more briefly or appropriately.

"The word *nathowam* is in any case formed from the stems *nat* and *ow*, and thus denotes something peculiar to the people, something national—in this case probably a national hero. It is probably a Celtic *terminus technicus* which could not be expressed in Latin without a long periphrasis."

After this the reader will not be anxious to follow Dr. Rethwisch through his speculations on the origin of language or his development of a universal character from the Ogham script: the latter being an abortion consisting of dots, commas, and other printer's marks arranged above and below a horizontal line. But there is one interesting piece of criticism in a footnote, which deserves notice. Here the St. Dogmael's stone, also given by Winkelmann, is attacked with this result: *Latin*, Sagrani fili Cunotami; *Ogham* "Walglā the aziduthana." "Probably," says Rethwisch, "Sagranus, son of Cunotamus, was prefect of Walglā . . . When we remember that Pembrokeshire is in Wales we surely meet here the oldest name of this land."

All this is very absurd: but it has its lessons for us. It is probably unique in being an attempt to solve an archæological problem the answer to which might have been easily accessible to the author. Herein lies its instructive character. We often find ourselves confronted by archæological problems to which no answer is forthcoming, and light-heartedly attack them with as slender bases of argument as those built upon by Dr. Rethwisch. Are we sure that we never go astray as hopelessly as he has gone?

R. A. STEWART MACALISTER.

#### BRONZE DAGGER WITH ORIGINAL HANDLE FOUND NEAR CASTLEISLAND, CO. KERRY.

(*Frontispiece.*)

THE bronze dagger with handle which is illustrated from a photograph reduced to  $\frac{2}{3}$  linear dimensions, was found in a cut-away bog in the townland of Beenatirane, near Castleisland, Co. Kerry, in July of this year, by a man engaged digging turf. It was found while removing the seventh "spit" or layer, and as the depth of the turf-spade or "loy" is more than a foot, the depth which the object was found from the surface was about nine or ten feet, and as the peaty substance grows at an approximate rate of about one foot in a hundred years, the bronze may have lain in the position in which it was found for nearly one thousand years.

The handle attached is perhaps more remarkable than the bronze itself. It appears to be horn, and was secured by bronze rivets, one of which is still in the dagger; the other has been lost.

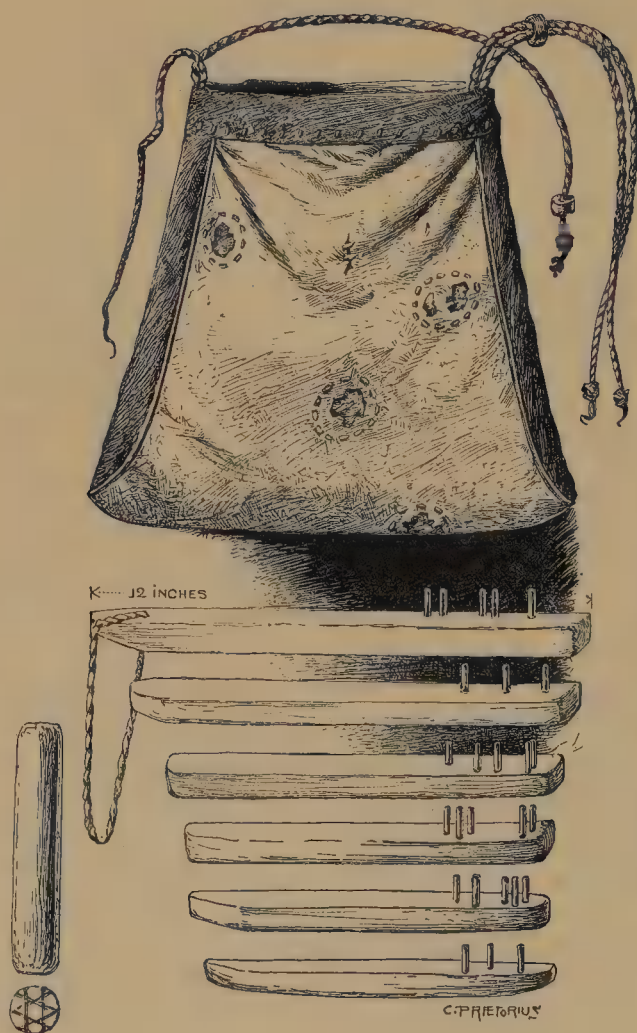
Only one similar object has been found in Ireland: it is in the Museum



of Irish Antiquities in Dublin, but it is only about half the size of the recent find.

The dagger with handle now illustrated measures  $10\frac{1}{2}$  ins. in length, the bronze blade is  $7\frac{1}{2}$  ins., and the handle is 4 ins. in length, the latter overlapping the bronze by about one inch, to which it was secured by the two rivets before mentioned; these rivets were about  $\frac{3}{4}$  in. long, the butt of the handle being  $1\frac{1}{2}$  ins. in diameter.

The dagger belongs to Mr. Robert Cochrane, F.S.A., Secretary of the Royal Society of Antiquaries of Ireland, to whom we are indebted for kind permission to give a representation of this extremely rare object.



#### THE KEYS OF THE DERVISH TREASURY AT DONGOLA.

SIR EDWIN PALMER, K.C.M.G., has recently presented to the British Museum a leather bag containing the keys of the Dervish Treasury at Dongola. This bag was obtained during the Egyptian Expedition in 1896. It is made of pale, soft leather, and much worn, but the holes have been carefully patched. The bag contains six keys, also a short stick of wood with a deeply cut pattern on one end, which might have been used as a matrix.

C. PRAETORIUS.

The Keys of the Dervish Treasury at Dongola.

WELSH COSTUME.

THE illustration is from a photograph purchased in Laugharne, Carmarthenshire, twenty years ago, but we are not aware by whom it was taken, and



Welsh Women, showing National Costume.

so cannot acknowledge it. The old national Welsh costume is now rapidly dying out, so that it is desirable to preserve a record of it taken from genuine natives, and not from models dressed up for the occasion.



## Notices of New Publications.

"A KEY TO ENGLISH ANTIQUITIES: WITH SPECIAL REFERENCE TO THE SHEFFIELD AND ROTHERHAM DISTRICT," by ELLA S. ARMITAGE (Sheffield; W. Townsend, 1897). If this book arouse the interest of dwellers in the district named in the title, and lead them to take more care of their antiquities than they seem to be doing, it will serve a useful purpose. Its value lies in its being a guide, more intelligent than usual, to the antiquities of the neighbourhood of Sheffield and Rotherham. It is a pity, however, that Mrs. Armitage did not confine herself strictly to the writing of a guide to these antiquities. When she treats of them she is at her best, and brings a good faculty of observation and common sense to bear on her work. Unfortunately however, she has elected to make these remains the peg on which to hang an outlined *conspectus* of the whole range of English antiquities, with the result that the good portions of the book are obscured, and have to be sought for among a mass of matter that has already been printed over and over again. The work which results is one which hardly seems called for; to few, except the merest *dilettanti*, will it appeal. The prehistoric archæologist will complain that nearly two thirds of the book is given over to a treatise on Gothic architecture that is not even sufficiently original to reject the worthless tripartite division of the Gothic "styles"; the architectural antiquary will grudge the third, which is devoted to the remains of pagan barbarism. In short, the book seems to fall between two stools.

Notwithstanding the wide scope of the plan of this book, it is quite too small and superficial to claim to be in any sense a "Key" to English antiquities. Such a work is impossible yet, as we have not the requisite knowledge to write it. When it is written we will find that it will demand the joint labours of about a dozen specialists; will occupy more than one large volume; and instead of confining the reader's attention to a single small district, it will lead him from Iceland to Mycenæ or Byzantium, if not farther, in search of light. With every desire to be fair, a reviewer cannot but be prejudiced against this book because of its most unlucky title. We must also find fault with the illustrations, which are poor and scratchy—not at all up to modern standards. A cut of a window at Roche, p. 153, is especially bad. The full page prints of costume are better, but they are weak.

There are one or two points which we noticed in perusal of the work that may be worth mentioning. The doubt on p. 30 that solitary standing stones may not be the survivals of circles or avenues is negated by the enormous number of such erections which we possess. The entablature of a classic temple is not the "capitals and cornice" (p. 47). We should like to be referred to an Anglo-Saxon church window "intended to be



glazed" (p. 61). In an elementary treatise on Gothic Architecture, the distinction between plate and bar tracery should be defined (p. 69). What is the authority for the statement that the priest washed his hands in the piscina before mass? (p. 169). On p. 194, in the sentence "The church was always built to the S. of the graveyard that it might not cast a shadow on the graves," S. should evidently be N., and even so the statement should not be allowed to pass unchallenged. There are also some minor inaccuracies, such as "an antiquarian," "phlanges," "dolicocephalic," "Ferguson" (for Fergusson), "Britanny." Though the authoress very properly shifts part of the blame of iconoclasm from the long-suffering Puritans to restoring parsons and careless churchwardens, she is evidently still holden of the old Gothic revival spirit; such phrases as "hideous Renaissance monuments," "classical female weeping on an urn," recall the writings of the good young men of the Cambridge Camden Society. Speaking of the Roman station near Rotherham, which was partly excavated some time ago, but is now covered up again, Mrs. Armitage says, "When the history of Britain comes to be known and valued by the people of Britain, this field will be bought by the Rotherham Corporation, and the excavations will be renewed and completed." Either the authoress is very sanguine, or Rotherham is blessed with a corporation unique among such bodies.

R. A. STEWART MACALISTER.

"HANDBOOK TO GOTHIC ARCHITECTURE, ECCLESIASTICAL AND DOMESTIC," by THOMAS PERKINS, M.A. (Hazell, Watson, & Viney).—For anyone who does not want to go very deeply into the study of English Mediæval Architecture, this will be found a useful little book. It is meant as a pocket companion to amateur photographers, and indeed is a revised reprint of a series of articles published in a photographic journal. Some useful technical hints are given in the introduction, attention to which will ensure satisfactory pictures; we then are led through the subject of Mediæval Ecclesiastical Architecture. The author follows Rickman in calling both the Geometrical and Curvilinear periods "Decorated," which is a pity: the sooner this triple division is given up in favour of a modified edition of Sharpe's more scientific classification the better. We then find a series of short chapters taking up each period in turn from Saxon to Perpendicular, and giving their general characteristics. "County lists" of selected specimens are added to each chapter. These, of course, are necessarily brief, and every reader could improve the selection of specimens from his own experience. Thus we should have liked to have seen the fine church at Soham, Cambs., included in the "Transitional" list; Jesus College Chapel, Cambridge, under "Early English;" and a better Essex Decorated example than Little Maplestead—interesting only because of its plan; we should suggest Tilty church from our limited experience of the county.

After this rapid run through the development of Gothic Architecture,

the author proceeds to take up the various details of a church—towers, doorways, windows, etc.,—and traces the history of their evolution from the earliest to the latest times. A chapter on mouldings should have been inserted here; for though mouldings cannot be photographed, yet they are all-important in settling the period of the features they adorn, and in many cases an architectural student would be quite non-plussed without their aid. We should also recommend Mr. Perkins to suggest to the photographer who really wants more than a collection of pretty pictures, to make a plan of the subject which he photographs; and this is *essential* if the photograph be intended as a contribution to a local photographic survey. Just as it is impossible to erect a building from perspective sketches alone, so it is impossible to form a correct notion of many objects from a photograph alone. For instance, it is not easy to see the position of the house relative to the gate in the picture of Berry Pomeroy Castle, on p. 144; a ground plan would settle the matter at once.

Having, within the limitations which he has set himself, exhausted the subject of Gothic Ecclesiastical buildings, the author next treats of the remains of Domestic Gothic work, both religious and secular, that have come down to us. This is the most useful part of the book to the ordinary student: for, on the whole, Bloxam's work will be found more satisfactory than the ecclesiastical portion to one who is not a photographer; but there is no other handy small book to give in a compact form all the particulars that Mr. Perkins has to tell on the subject of mediæval house building. Monasteries, castles, and manor and other dwelling houses, are in turn well and carefully treated, county lists being appended; and the portion ends with a chapter on crosses, almshouses, gates and bridges.

At the end of the book are four very useful appendices, in which it is not too much to say that Mr. Perkins does good pioneer work. Little-Englandism is a pronounced feature of most works on British Gothic, and very few of them deign to mention buildings north of the Tweed or west of the Marches. Mr. Perkins has followed a more excellent way, and shews how much of interest there is in the mediæval architecture of Wales, Scotland, Ireland, and, so far as it goes, the Isle of Man. As a first attempt to summarise the architecture of these kingdoms, this part of the work deserves all praise. There are naturally some slips, and many omissions, that might be remedied in future editions; but they are not sufficient to detract from the usefulness of the appendices.

We recommend the following admirable sentence to the consideration of the short sighted people who are at present trying to establish a tourist traffic in Ireland:—

“Fortunate in one way for Ireland is it that she has not become the fashionable show-place of the United Kingdom, for the result has been that her natural beauties have not been injured as so many of those in the loveliest parts of England and Scotland have: she yet remains almost virgin soil for the lover of nature.”

Long may she remain so: but the recent looting of a sculptured cross from Inismurray by a tourist thief is a melancholy omen for the prospects of the near future.

The numerous half-tone reproductions of photographs scattered through the book are almost uniformly excellent, and are worthy companions to the admirable letterpress.

R. A. S. MACALISTER.

"HOW TO WRITE THE HISTORY OF A PARISH: AN OUTLINE GUIDE TO TOPOGRAPHICAL RECORDS, MANUSCRIPTS, AND BOOKS," by J. CHARLES COX, LL.D., F.S.A. Fourth edition, much enlarged and re-written. (Bemrose & Sons, Limited). We are greatly beholden to "some of the clergy of the Diocese of Lincoln," who induced the author of this useful little book to issue a much needed fourth edition, which is considerably enlarged and almost re-written. Many excellent persons wonder in a purposeless sort of fashion as to the history of the district in which they live. If there happens to be a county history, good or bad, perhaps they go as far as to read up that portion of it which deals with the district in which they are interested, and most likely come to the conclusion that very little is known or can be known as to that particular bit of the earth's surface. Dr. Cox has written this book for the benefit of such well-meaning folks, persons who desire to study the history of their parish, district, or hundred, but have no idea how to set about it.

The budding topographer must first of all learn his A B C, that is to say, he must familiarize himself with court hand. We presume that he has examined and theorized concerning the archæological items contained in his district; before he commences work in earnest, it will be well for him to put down in a note book all that he has learned, or fancies he has learned, concerning these objects. Having thus studied his home, at home, he had better go from home, and put himself into Dr. Cox's hands, for, paradoxical as it seems, if you wish to study Little Peddlington, you must go to London.

Our author, willing to make the ladder of learning as easy as may be, suggests that the cathedral city or county town will contain a library in which may be found a general collection of local topographical books; this may be the case, but it has not been our fortune to live in such a favoured land, we have found that the best course was to go to the fountain head, and search the Metropolitan libraries first, then those of the Universities, and last of all the local collections. Dr. Cox gives our student excellent advice as to the ways and means of utilizing these store-houses of knowledge.

What a vast amount of wasted labour would have been saved if all students had taken Dr. Cox's advice and copied "out all printed matter into a roughly bound folio MS. book, leaving a wide margin, writing on only one side, and never beginning a second extract on the same page. This book can be unstitched and pulled to pieces for future use and arrangement, and the re writing for the press will thus be saved." Some periods of the history



of our student's parish will most likely necessitate concrete rather than abstract reading; for instance, there may be a cromlech in his district, if the county history be an old one, it will most likely be mentioned as a Druidic altar, and if this out of date theory were copied into our friend's new book, he and it would become a byword among modern topographers. No! if he wishes to say anything about pre-historic remains, Stone or Bronze implements, Bone Caves, Tumuli, Lake Dwellings, and, in a lesser degree, concerning Stone Camps and Earthworks, he must read and digest the works of authors who have made these studies a speciality. In some districts the comparatively newly discovered Ogam stones will find him occupation. Disused roads, Romano-British and Anglo-Saxon remains, will be better studied by comparison than by book-work.

Having waded through the early periods and reached medieval times, he will then begin to work on more purely local details. He must study the history of his manor, for which purpose he will look up the Domesday Book, Revenue Rolls, Pipe Rolls, Chancery Rolls, and the rest of the Record Office collection.

Architecture, both domestic, ecclesiastical, and military, will now demand his attention. Probably our student begins by this time to appreciate the fact that if he can write a good parish history he is well qualified to indite an encyclopædia; this fact will rub itself in the further he goes.

Biography now claims its own, for which purpose our topographer must study Heraldic visitations (he will of course have made himself acquainted with the gentle science), Genealogies, and the family histories of his local worthies. "Wills are too obvious a source of information to need a word of comment. At Somerset House is the largest and most important collection. Occasionally underlings are rude, and intensify official requirements, particularly at Somerset House. When this is the case, the truest kindness is at once to lodge an unexaggerated complaint." Having lodged his complaint we should now recommend our topographer to return home and await an answer, which he will probably receive in due course.

Our student will no doubt by this time have discovered that it is impossible for one man to complete the work which he has undertaken to do. But if he is bitten by the topographical mania, he will go on and work away, gaining knowledge for himself, and collecting facts and fancies that someone else in days to come will utilize.

Perhaps one of the most useful departments of archæological topography is the transcription and indexing of registers and other parish records. Our clergy too will be well advised if they make an exhaustive study of their churches before they go further a-field. However, be all this as it may, whether the topographer decides boldly to tackle the history of his parish from the distant days in which it first emerged from ocean, or is satisfied to treat one department of local history exhaustively, he will find Dr. Cox's little book a very valuable guide. A vast amount of useless labour will be saved to the student if he follows the excellent advice laid down for him in this treatise.

"THE BOOK-HUNTER IN LONDON," by W. ROBERTS (Elliot Stock), deals rather diffusely with a subject that must always have a certain amount of fascination both for the antiquary and for the student of human nature. As far as morality goes there does not seem to be a pin to choose between the lower type of book-hunter, the book-borrower, and the book-thief. Mr. Roberts exposes the devious ways of each with an unsparing hand, but in doing so he challenges comparison with the more polished satirical humours of Hill Burton when dealing with the same theme. It does not say much for the value of book collecting as a stimulus to intellectual effort if Mr. Roberts' paradoxical statement be true, that the greater the writer the smaller his library. Books do not appear to have much attraction for the fair sex, and in England the female bibliophile is at present an unknown quantity. Here is a chance for the New Woman to distinguish herself. We are told in the "Book-Hunter in London" that "for all practical purposes, Queen Elizabeth may be regarded as the first distinguished *femme bibliophile*. . . . The books she possessed before she ascended the throne are excessively rare, and even those owned by her after that event are by no means common." Illustrations are given of one of the most valuable of these, viz., Queen Elizabeth's Golden Manual of Prayer, which was sold at Christie's in 1893 for 1,220 guineas. The chapters on "Some Book-Hunting Localities" and on "Bookstalls and Bookstalling," take us from Mr. Quaritch's and Messrs. Sotheran's princely collections in Piccadilly to the barrows in Farringdon Road. The few streets and passages of Old London which are too narrow for much wheeled traffic to pass through seem to have been specially designed by Providence to suit the requirements of the second-hand bookseller. The London County Council will, however, make short work of Holywell Street and such like thoroughfares that are now almost entirely dedicated to foot passengers, who can stroll along leisurely without any fear of being run down by the "scorcher bikist," or the hansom bowling along at ten miles an hour; and when these are gone, what harbour of rest will be left for the contemplative bibliophile?

"NOOKS AND CORNERS OF PEMBROKESHIRE," by H. THORNHILL TIMMINS (Elliot Stock), gives an account, with illustrations by the author, of many objects of archæological interest which are so far off the beaten track of the ordinary tourist as to be unknown to any but natives of the county or specialists. There are still many places in Pembrokeshire where the visitor can spend a pleasant holiday at the seaside in peace and contentment, without being subjected to all the terrible annoyances of the usual fashionable tourist resort. This is one, and perhaps the only, reason why we are sorry that Mr. Timmins has directed public attention to the attractions of Pembrokeshire, for there are already signs that "Little England beyond Wales" will not much longer be able to preserve the charm of seclusion from the outer world. Tenby, one of the most delightful watering places in Wales, is longing to burst the bonds of its mediæval walls (which are still happily

almost intact), and by building a promenade, pier, and landing stage, to tap the great body of excursionists from Bristol, Cardiff, and Swansea, who would soon convert it into as howling a wilderness as Blackpool or Skegness.

Mr. Timmins has a keen eye for the picturesque, and there is hardly a bit of ancient architecture or scenery worthy of being transferred to the artist's sketch-book that has escaped his observant eye. If the physical beauties of the landscapes of South Wales have not been sufficiently appreciated, the same cannot be said of the beauty of the women, which was sufficient to attract the notice of kings, for Lucy Walters, the favourite of Charles II, "that browne, beautifull, bold but insipid creature," as Evelyn calls her, was born in the little village of Rosemarket in Pembrokeshire. Mr. Timmins gives a sketch of this frail beauty, copied from a contemporary portrait in the possession of a gentleman residing near Pembroke.

"THE GENTLEMAN'S MAGAZINE LIBRARY, ENGLISH TOPOGRAPHY," vols. vii. and viii. Edited by G. L. GOMME, F.S.A. (Elliot Stock). These valuable reference volumes of classified extracts from the *Gentleman's Magazine*, from 1731 to 1863, continue to be issued with commendable regularity. The two topographical volumes recently issued deal with the counties of Leicester, Middlesex, Monmouth, Norfolk, Northampton, and Northumberland. Ecclesiology not unnaturally predominates in the extracts, particularly in such counties as Norfolk and Northampton, because for every old castle or manor house yet remaining there are at least a dozen ancient churches. It will surprise many to learn that in the earlier part of this century thatched churches were common in Norfolk. A drawing of the thatched church of Sarlingford appeared in 1813, but the contributor is careful to state that churches thus covered are common in the county, and instances one of the churches in the borough town of Thetford. The church of St. Julian, Norwich, which underwent much restoration in 1846, had a slate roof substituted for the old one of thatch at that date. Many odds and ends of old customs and superstitions, now termed "folk-lore," can be gleaned from these volumes. Few old documents are more interesting than inventories of almost any kind. In turning over these pages we have noted an inventory of the goods of a Barton-on-Humber farmer, in 1652; an inventory of the church goods of Carbrook, Norfolk, in 1628, including a variety of books not usually found in a church; and an elaborate inventory of "Ornamental Plate, etc," formerly at Oxnead Hall. This last list, apparently drawn up by one of the Pastons in 1673, just before their advancement to the peerage as Viscounts and then Earls of Yarmouth, is of special value, as it describes the pictures and various costly ornaments of the rooms with much detail.

These volumes, like their predecessors, reflect much credit on all concerned. It is only the really large libraries that can afford the space for perfect sets of the cumbersome issues of the *Gentleman's Magazine*, but almost everyone interested in local history and antiquities can find room and money for the score or so of comely white volumes that give the cream of the old standard journal of the archæologists of the past.



UNDER the direction of the "General Literature Committee" of the Society for Promoting Christian Knowledge, PROFESSOR SAYCE has edited the well-known "HISTORY OF BABYLONIA" by GEORGE SMITH. Under the direction of the "Tract Committee" of the same well-meaning Society he has produced an independent work entitled "PATRIARCHAL PALESTINE." The distinction is significant. The name of the author of the former book is sufficient to recommend it; the latter and larger work is a tract of the most dangerous character. The author's sneers at the "Higher Criticism" will please the uncritically orthodox, to whom they are clearly addressed. The discovery by Mr. Pinches of the names of Chedor-laomer, Arioch, and Tidal, would have pleased every genuine scholar, had there been a vestige of foundation for it. Others have already shown that the so-called discovery is based on a mis-reading, and even where the inscription has been rightly read, the identification with the Biblical names is by no means certain. We may add that the notorious tablet is not contemporary with Chedor-laomer, but is of the fourth century B.C. It is probably astrological in character, and its historical value is a minus quantity. In this case Professor Sayce has been misled by another, and would have been the better for a little "Higher Criticism." But what is to be said of such a method as is exemplified in his treatment of the custom of sacrificing the first-born (p. 183)? Here he alone is responsible.

"It was at Beer-sheba that the temptation came to Abraham to sacrifice his first-born, his only son Isaac. The temptation was in accordance with the fierce ritual of Syria, and traces of the belief which had called it into existence are to be found in the early literature of Babylonia. . . . But Abraham was to be taught a better way. . . . At the last moment his hand was stayed, a new and better revelation was made to him, and a ram was substituted for his son. It cannot be accidental that, as Clermont-Gauneau has pointed out, we learn from the temple tariffs of Carthage and Marseilles that in the later ritual of Phœnicia a ram took the place of the earlier human sacrifice."

As put by Professor Sayce, this is as clear a case of an ætiological myth as ever existed. Either the author is so ignorant of archæology as to be unable to recognise what his own words make abundantly clear, or—but it would be harsh to mention the other horn of the dilemma.

"MANUAL OF WOOD CARVING," by WILLIAM BEMROSE (Bemrose & Sons, Ltd.), has reached the twentieth edition, but when and after a lapse of how many years we are unable to say, as for some inscrutable reason no date is given either on the title-page or elsewhere in the book. However, even if a twentieth edition has not been called for a week after publication, as appears to have been the case with some of Miss Marie Corelli's charming novels, it is clear that Mr. W. Bemrose's *Manual of Wood Carving* is a popular work, and we think deservedly so.

It is beyond our province to criticise the portion of the book which deals with modern wood carving and its appliances, but the readers of the *Reliquary* will find much to interest them in the well-chosen examples of ancient furniture; and in the chapter on "English Domestic Woodwork" Mr. Bemrose seems to have confined his attention exclusively to wood carving of the post-Reformation period. This is rather a pity; for, although the old Gothic spirit survives in some of the woodwork in the Renaissance style, the art of wood carving was on the down-grade in the sixteenth and seventeenth centuries, and had lost all the boldness which characterises the earlier period. The Jacobean designers excelled in producing a rich decorative effect by the skilful blending of scrolls of foliage and debased classical geometrical patterns. This effect has been greatly enhanced by age, which has darkened the colour of the oak, and numberless polishings with beeswax, which give a play of light along the edges of all the parts in relief; but all the wood carving on the Jacobean furniture has the radical defect of flatness. The treble chest of drawers illustrated on plate xix., and the settle on plate xx., show us the style at its best. In a future edition we hope the author will give for comparison and instruction one or two specimens of the exquisite Gothic poppy heads, bench-ends, misereres, and chests that are to be found in so many of our old churches. Mr. Bemrose would add to our interest in the examples of ancient domestic furniture he illustrates if he would tell us where they came from, and to whom they now belong.

In the chapter on "English Domestic Woodwork" some valuable hints are given as to how the various pieces of furniture in a modern house were evolved. Like Darwin's monkey, who got up on his hind legs and became a man, the box took unto itself legs, and became in the process of time a chest of drawers, a settle, or a cabinet.

The tricks of the "faker" of "antique furniture," who simulates the effects of age by stain to darken the wood, a revolving wire brush to take off the sharp edges of the carving, and the "wormer" for producing worm-holes artificially, are ruthlessly exposed. The author tells us that forgeries may best be detected by the "feel" of the surface, and by carefully examining the plain parts of the wood, which are the most difficult to imitate.

Mr. Bemrose's *Manual of Wood Carving* is tastefully bound, well printed, and copiously illustrated with good plates reproduced from photographs by the collotype process. We earnestly sympathise with the author's attempt to educate the smug middle classes of England in all matters pertaining to the arts and crafts for which their forefathers were once famous, and to improve the hideous vulgarity of their furniture, whose only merit is that it is so badly made that it will soon tumble to pieces.

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## Index.

	PAGE		PAGE
Abbey of Quin .. .. .	129	Bronze Lancet from Normanton ..	23
Allen, C. M. R., on Spitalfields Weaver .. .. .	184	„ Ornament from Normanton ..	27
Allen, J. R., on Cross at Neuadd Siarmon .. .. .	106-108	„ Pin .. .. .	36
Allen, J. R., on Spinning ..	165-174	„ Razor from Rolleston Down ..	23
Amber Beads found in an Irish Bog ..	49	„ Stud from Salisbury .. .. .	35
Amber Pendant from Normanton ..	27	Bucket of Wood, with "Late Celtic" Bronze Mountings, from Marlborough .. .. .	35
Amesbury, Urn from .. .. .	31	Button of Gold from Normanton ..	27
Ancient Remains in Deep Dale ..	99	„ Jet from Wiltshire .. .. .	24
Aran, Spinning in .. .. .	168-171	„ Lignite from Upton Lovel ..	27
"Archæological Survey of United Kingdom," by David Murray, review .. .. .	60	Cage, Cricket .. .. .	66-73
Armlet, "Late Celtic," from Deep Dale .. .. .	101	Cairn at Bagbie .. .. .	7
Ashton Valley, Stone Axes from ..	28	„ Slewcairn .. .. .	18
Avebury, Urn from .. .. .	34	Cairnderry, Kistvaen at .. .. .	2
Awl of Bronze, from Winterbourne Stoke .. .. .	22	Cairnholy, „ .. .. .	8
Badge, Beggar's .. .. .	182	Cairntosh „ „ .. .. .	12
Bagbie, Cairn at .. .. .	7	Cairmywanie „ „ .. .. .	11
Bakers' Tallies .. .. .	160	Casting, Bell .. .. .	193
Ball of Stone from Strypes .. ..	45	Castleisland, Dagger Handle from ..	239
„ „ Towie .. .. .	102	Cauldside, Kistvaen at .. .. .	15
Bangor, Dog Tongs at .. .. .	212	Cave-Hunting in Derbyshire .. ..	87
Beads of Amber from an Irish Bog ..	49	Chancery Lane, Corner of, in 1798 ..	121
Beale, Sophia, on Florentine Crickets ..	65-76	Chidbury Hill, Bronze Chisel from ..	23
Beggar's Badge .. .. .	182	China, Nantgarw .. .. .	51
Bell Casting .. .. .	193	Chisel of Bronze from Chidbury Hill ..	23
Blackheath, Cooking Vessel from ..	34	"Choir Stalls and their Carvings," by Emma Phipson, review .. .. .	125
Blair's Croft .. .. .	6	Church Customs, Obsolete Welsh ..	208
Bone Dagger Handle from Winterbourne Stoke .. .. .	22	Churchyard Games in Wales .. ..	48
Bone Implement from Upton Lovel ..	25	Cist at Strypes .. .. .	44
„ Tweezers from Stonehenge ..	25	Cistern, Leaden, at Bradley Court ..	233
"Book-Hunter in London," by W. Roberts, review .. .. .	247	Clodock, Dog Tongs at .. .. .	214
Boston, Miserere at .. .. .	167	Clynnog Fawr, Dog Tongs at .. ..	216
Bowls, Norwegian .. .. .	201	Coles, F. R., on Kistvaens in Kirkcudbrightshire .. .. .	1-19
Boynton, T., on Danes' Graves ..	224-227	Conchieton, Kistvaen at .. .. .	13
Bradley Court, Leaden Cistern at ..	233	„ Cup-marked Stone at .. ..	14
Braid Hills, Cup-Marked Stone on ..	231	Congleton, Cup from .. .. .	183
Brigmerston, Bronze Dagger from ..	21	Cooper, T., on Cup from Congleton ..	183
Bronze Armlet from Deep Dale .. ..	101	Cop-Heap Hill, Stag's Horn Haft of Stone Implement from .. .. .	26
„ Awl from Winterbourne Stoke ..	22	Corea, Porter's Pack from .. .. .	179
„ Chisel from Chidbury Hill ..	23	Counter used by Hop-Pickers .. ..	40
„ Dagger from Brigmerston ..	21	Crendon, Cooking Vessel from .. ..	34
„ Dagger from Winterbourne Stoke .. .. .	21	Cricket Cage .. .. .	66-73
Bronze Fibula from Rothley .. ..	115	Crickets, Florentine .. .. .	65
„ Fibulæ, etc., from Thirst House .. .. .	92-97	Cross at Neuadd Siarmon .. .. .	106
Bronze Fork from Wilsford .. ..	23	„ Inscribed at Rolleston .. ..	181
		"Crosses at Gosforth," by C. A. Parker, review .. .. .	57
		Crosses at Penmon .. .. .	109
		Cup from Congleton .. .. .	183



	PAGE		PAGE
Cup-Marked Stone at Strypes ..	42	Gosforth, Crosses at .. ..	57
Cup-Marked Stone near Edinburgh ..	231	Graves at Strypes .. ..	41
Cup Markings on Stone at Conchieton ..	14	Greenwell, Canon, on Danes' Graves ..	227-230
Dagger Handle from Castleisland ..	239	Haft of Stag's Horn for Stone Imple- ment from Cop Heap Hill .. ..	26
Dagger of Bronze from Brigmerston ..	21	"Handbook to Gothic Architecture," by T. Perkins, review .. ..	243
" of Bronze from Winterbourne Stoke .. ..	21	Hartland, E. Sidney, on Leaden Tablet at Dymock .. ..	140-150
Dagger Handle from Winterbourne Stoke .. ..	22	Hartland, E. Sidney, on Thirst House .. ..	184
Dagger Sheath from Normanton Bush ..	26	High Banks, Kistvaen at .. ..	17
Danes' Graves, near Driffield .. ..	224	High Barcaple .. ..	12
Deep Dale, Ancient Remains in .. ..	99	Hill, G. F., on Beggar's Badge .. ..	182
" Caves in .. ..	87	"History of Babylonia," by Professor Sayce, review .. ..	249
Deerhurst, Spiral Ornament on Font at .. ..	104	Hob-Hurst .. ..	91
Derbyshire, Cave-Hunting in .. ..	87	Hook of Ivory from Normanton .. ..	25
"Details of Gothic Wood-Carving," by F. A. Crallan, review .. ..	126	Hop Tallies .. ..	37, 120
Devil at Notre Dame .. ..	48	Horncastle, Leaden Coffin at .. ..	120
Devizes, Stourhead Collection at .. ..	20	"How to Write the History of a Parish," by J. Charles Cox, review ..	245
"Devonshire Wills," by C. Worthy, review .. ..	192	"Huntingdonshire and the Spanish Armada," by Rev. W. M. Noble, review .. ..	127
Dog Tongs at Bangor .. ..	212	Implement of Bone from Upton Lovel ..	25
" " Clodock .. ..	214	Implements of Stone from Ashton Valley .. ..	28
" " Clynnog Fawr .. ..	216	Implements of Stone from Normanton ..	28
" " Llaniestyn .. ..	215	" " " Stonehenge .. ..	28
" " Llanynys .. ..	211	" " " Strypes .. ..	46, 47
" " Penmynydd .. ..	213	" " " Upton Lovel .. ..	28
Dongola, Keys of Dervish Treasury at ..	240	Interment in Deep Dale .. ..	100
Driffield, Danes' Graves near .. ..	224	Inscribed Stone at Killeen Cormaic ..	236
Dymock, Leaden Tablet at .. ..	140	Ireland, Amber Beads found in .. ..	49
"Ecclesiastical Architecture of Scot- land," by D. Macgibbon and T. Ross, review .. ..	122	Iron Knife from Deep Dale .. ..	101
Edinburgh, Cup-Marked Stone near ..	231	Ivory Hook from Normanton .. ..	25
Elrington, E., on Youghal .. ..	151-159	Jet Button .. ..	24
"Ethnographical Survey," 4th Report, review .. ..	185	" Necklace from Upton Lovel .. ..	24
Etruscan Ware of Wales .. ..	77	Kent, Hop Tallies from .. ..	38
Excavations at Rothley .. ..	113	"Key to English Antiquities," by Ella S. Armitage, review .. ..	242
Fibula from Rothley .. ..	115	Keys of Dervish Treasury at Dongola ..	240
Fibulae, &c., of Bronze from Thirst House .. ..	92-97	Kilham, Danes' Graves near .. ..	225
Florentine Crickets .. ..	65	Killeen Cormaic, Inscribed Stone at ..	236
Font, Leaden, at Walton-on-the-Hill ..	235	Kirkcudbrightshire, Kistvaens in .. ..	1
Fork of Bronze from Wilsford .. ..	23	Kistvaens in Kirkcudbrightshire .. ..	1
Fovant, Urn from .. ..	33	" Blair's Croft .. ..	6
Furniture Supports .. ..	234	" Cairnderry .. ..	2
Games, Churchyard, in Wales .. ..	48	" Cairnholy .. ..	8
Gatherley Moor, Leaden Tablet at ..	148, 149	" Cairntosh .. ..	12
"Gentleman's Magazine Library," by G. L. Gomme, review .. ..	248	" Cairnywanie .. ..	11
Glenquicken Moor .. ..	11	" Cauldside .. ..	15
Goddard, Rev. E. H., on the Stour- head Collection at Devizes .. ..	20-36	" Conchieton .. ..	13
Gold Button from Upton Lovel .. ..	27	" Glenquicken Moor .. ..	11
" Plate from Upton Lovel .. ..	27	" High Banks .. ..	17
" Pendant from Woodyates .. ..	35	" High Barcaple .. ..	12

	PAGE		PAGE
Kistvaens in Sandy Brae .. ..	9	Normanton, Urns from .. ..	31-33
" White Cairn .. ..	3	" Wooden Dagger Handle	
Knife of Iron from Deep Dale ..	101	from .. ..	22
Lamb, G., on Cup-Marked Stone near		Northorpe Church .. ..	175
Edinburgh .. ..	231, 232	Norwegian Wood Carving .. ..	201
Lancet of Bronze from Normanton ..	23	Notre Dame, Devil at .. ..	48
"Late-Celtic" Bronze Armlet from			
Deep Dale .. ..	101	Obsolete Welsh Church Customs ..	208
"Late-Celtic" Bronze Fibulæ, &c.,		Ornament of Bronze from Normanton	27
from Thirst House .. ..	92-97	Owen, Rev. Elias, on Dog Tongs	208-216
"Late-Celtic" Bronze Pin from Danes'			
Graves .. ..	225	Parkinson, D. C., on Quin Abbey	129-139
Leaden Cistern at Brad'ley Court ..	233	Peacock, Florence, on Furniture Sup-	
" Coffin at Horncastle .. ..	120	ports .. ..	234
" Font at Walton-on-the-Hill ..	235	Pendant of Amber and Gold from	
" Tablet at Dymock .. ..	140	Normanton .. ..	27
" " from Gatherley Moor		Pendant of Gold, enamelled, from	
148, 149		Woodyates .. ..	35
Legge, N. Heneage, on Bell Casting		Penmon, Crosses at .. ..	109
in Seventeenth Century .. ..	193-200	Penmynydd, Dog Tongs at .. ..	213
Leslie, Urn from .. ..	49	Pin, "Late-Celtic," from Danes'	
"Lincoln's Inn Fields," by C. W.		Graves .. ..	225
Heckethorn, review .. ..	190	Pin of Bronze from Wiltshire ..	36
Llanestyn, Dog Tongs at .. ..	215	Pitcur, Weem at .. ..	217
Llanynys, " .. ..	211	Plate of Gold from Normanton ..	26
Lovett, E., on Bakers' Tallies	160-164	" " Upton Lovel .. ..	27
Lovett, E., on Hop Tallies .. ..	37-40	Porter's Pack from Corea .. ..	179
		Praetorius, C., on Keys of Dervish	
		Treasury at Dongola .. ..	240
Macalister, R. A. S., An Awful			
Warning, by .. ..	236-238	Querns at Strypes .. ..	43
Mackinlay, J. M., on Hop Tallies ..	120	Quick, R., on Norwegian Wood	
MacRitchie, D., on Weem at Pitcur		Carvings .. ..	201-207
217-223		Quin Abbey .. ..	129
Magical Symbols on Leadern Tablets			
at Dymock and Gatherley Moor? 140-149		Raleigh's House at Youghal .. ..	153
Mangles, Norwegian Hand- .. ..	207	Razor of Bronze from Rolleston Down	23
"Manual of Wood Carving," by W.		Ringmer, Casting Bell at .. ..	193
Bemrose, review .. ..	249	Ring of Jet from Woodyates .. ..	24
Marlborough, "Late-Celtic" Bucket		Rolleston, Cross at .. ..	181
from .. ..	35	Rollestone Down, Bronze Razor from	23
Miserere at Boston .. ..	167	Rotherham, E. Crofton, on Amber	
Mortarium, Inscription from Thirst		Beads from an Irish Bog .. ..	49, 50
House on .. ..	98	Rothley, Excavations at .. ..	113
		"Ruined Cities of Ceylon," by H.	
		W. Cave, review .. ..	187
Nantgarw China .. ..	51		
" Porcelain Works .. ..	119	Salisbury, Bronze Stud from .. ..	35
"Natives of Sarawak" by H. Ling		Salt, W. H., on "Ancient Remains	
Roth, review .. ..	51	in Deep Dale" .. ..	99-101
Necklace of Jet, Amber, and Glass		Sandy Brae, Kistvaen at .. ..	9
Beads, from Upton Lovel .. ..	24	Sarawak, Natives of .. ..	51
Neuadd Siarmon, Cross at .. ..	106	Saxon Fibula from Rothley .. ..	115
Newgrange, Spiral Ornament at ..	103	" Inscribed Cross at Rolleston ..	181
Newton, Standing Stones at .. ..	16	Sculptured Stone Ball from Towie ..	102
"Nooks and Corners of Pembroke-		Shadoof .. ..	117
shire," by H. Thornhill Timmins,		Shetland Spinning Wheel .. ..	172
review .. ..	247	Slewcairn, Cairn at .. ..	18
Normanton, Amber Pendant from ..	27	Spinning .. ..	165
" Bronze Lancet from .. ..	23	Spiral Ornament on Stone Ball from	
" Bronze Ornament from .. ..	27	Towie .. ..	103
" Gold Plate from .. ..	26	Spiral Ornament from Newgrange	
" Ivory Hook from .. ..	25	Tumulus .. ..	103
" Stone Hammer from .. ..	28		

	PAGE		PAGE
Spiral Ornament from Deerhurst Font	104	Upton Lovel, Jet Necklace from	24
"S.P.A.B. Report," review	64	" " Lignite Button from	27
Spitalfields Weaver	184	" " Stone Axe-hammer from	28
Standing Stones at Newton	16	" " Urn from	32
Stone Ball from Towie	102	Urn from Leslie	49
Stone, Cup-marked, at Conchieton	14	Urns from Amesbury	31
" Grooved, from Wilsford	30	" " Avebury	34
" Implements from Barrows in		" " Blackheath	34
Wiltshire	28	" " Crendon	34
Stone Ball at Strypes	45	" " Fovant	33
" Cup-marked, at Strypes	42	" " Normanton	31
" Implements, from Strypes	46, 47	" " Stonehenge	30
" Wristguard	29	" " Winterbourne Stoke	31
Stones, Standing, at Newton	16	" " Woodyates	33
Stonehenge, Bone Tweezers from	25	" Cinerary, from Barrows in Wilt-	
" Stone Dagger from	28	shire	30-34
" Urns from	30, 32		
Stourhead Collection in the Devizes			
Museum	20	Wales, Churchyard Games in	48
Stud of Bronze set with Garnets	35	" Etruscan Ware of	77
Strypes, Graves at	41	Walter, Rev. J. C., on Leaden Coffin	
" Cup-marked Stone at	42	at Horncastle	120, 121
" Cist at	44	Walton-on-the-Hill, Leaden Font at	235
" Stone Ball from	45	Ward, J., on Cave Hunting in Derby-	
" Stone Implements from	46, 47	shire	87-98
" Querns, etc., at	43	Ward, J., on Swansea and Nant-	
Sutton Veney, Stone Plate from	29	garw Porcelain Works	119
Swansea, Welsh Etruscan Ware in		Warning, An Awful	236
Museum at	77-86	Weaver, Spitalfields	184
Swansea and Nantgarw Porcelain		Weem at Pitcur	217
Works	119	Welsh Costume	241
		Whetstone from Wilsford	30
Tallies, Bakers'	160	White Cairn, Kistvaen at	3
" Hop	37	Wilsford, Bronze Fork from	23
Tankards, Norwegian	202	" Whetstone from	30
Textile Industries	165	Winterbourne Stoke, Bronze Awl from	22
"The Gilmans of Highgate and S.		" " Dagger from	21
T. Coleridge," by A. W. Gilman,		" " Bone Dagger	
review	192	Handle from	22
Thirst House	184	Winterbourne Stoke, Urn from	31
Thirst House Cave	87	Wood Carving, Norwegian	201
Towie Stone Ball	102	Woodyates, Kimmeridge Shale Ring	
Tucker, W. Trueman, on Excava-		from	24
tions at Rothley	113-117	Woodyates, Urn from	33
Turner, W., on Etruscan Ware of		Worcestershire, Hop Tallies from	39
Wales	77-86	Wristguard of Stone from Wiltshire	29
Tweezers of Bone from Stonehenge	25		
		Youghal	151
Underground House or Weem at		Young, Hugh W., on Graves at	
Pitcur	219	Strypes	41-47
Upton Lovel, Bone Implement	25	Young, Hugh W., on Urn from	
" " Gold Plate from	27	Leslie	49



## List of Illustrations.

	PAGE		PAGE
The Devil at Notre Dame . . . . .	I	Covering of Lignite Button, from	
Kistvaens at Cairnderry, Minnigaff—		Upton, Golden Barrow—Gold But-	
Kistvaens at White Cairn, Glen-		ton from Upton Lovel, Golden	
caird—Plan of Kistvaen at Blair's		Barrow—Ornamented Plate of thin	
Croft, Kirkmabreck—Sketch of		Gold from Upton Lovel, Golden	
Kistvaen at Blair's Croft—Bagbie		Barrow—Circular Pendant of Amber	
Cairn and Stones—Cairnholy Kist-		and Gold from Normanton, Barrow	
vaen and Standing Stones—Section		155—Bronze Ornament from Nor-	
of the Mound—Kistvaen and Stand-		manton, Barrow 155—Flint Dagger	
ing Stones at Sandy Brae, Cairn-		from Stonehenge, Barrow 39—	
holy—Plan of ditto—Kistvaen on		Diorite Hammer Axe from Upton	
Glenquicken Moor—Plan of Stones		Lovel, Barrow 4—Hammer Axe of	
near Cairnywanie, Glenquicken		Volcanic Stone from Ashton Valley,	
Moor—View of Kistvaen at Cairn-		Barrow 6—Diorite Hammer Axe	
tosh, Twynholm—Plan of Kistvaen		from Ashton Valley, Barrow 8—	
at High Barcaple—The Grave,		Hammer of Oolite from Normanton	
Conchieton, Borgue—Stones with		Bush Barrow—Slate Breastplate	
Cup Marks in the Grave, Con-		from Sutton Veny—Slate Wrist-	
chieton—Kistvaen and Stone Circle		guard, locality unknown—Grooved	
at Cauldside, Anwoth—Standing		Whetstone from Wilsford, Barrow	
Stones of Newton, Anwoth—	2-18	18—The Stonehenge Urn—Finely	
Kistvaen at High Banks, Kirkcud-		Ornamented Sepulchral Urn from	
bright—Remains of Cairn and		Normanton, Barrow 156—Cinerary	
Graves at Slewcairn, Southwick		Urn from Winterbourne Stoke,	
Bronze Dagger Knife with Wooden		Barrow 42—Cinerary Urn from	
Handle, from Brigmerston, Barrow		Amesbury, Barrow 9—Drinking	
24—Bronze Dagger from Winter-		Cup Urn from Stonehenge, Barrow	
bourne Stoke, Barrow 15—Bronze		36—Drinking Cup Urn from Nor-	
Dagger of Swan-bill shape, locality		manton, Barrow 161—Grape pattern	
unknown—Bone Pommel of Dagger		Urn from Upton, Gold Barrow—	
Handle from Winterbourne Stoke		Incense Cup Urn from Winterbourne	
West, Barrow 8—Wooden Dagger		Stoke West, Barrow 9—Incense Cup	
Handle Ornamented with Gold Pins,		Urn of unique form from Norman-	
from Normanton Bush, Barrow		ton, Barrow 155—Incense Cup Urn	
158—Bronze Awl with Bone Handle		from Fovant, Barrow 10—Expanded	
from Winterbourne Stoke, Barrow		Cup Urn from Woodyates, Barrow	
16—Bronze Chisel with Stag's Horn		8—Incense Cup Urn from Barrow,	
Handle, from Chidbury Hill, Ever-		near Woodyates—Incense Cup Urn	
ley, Barrow 2—Bronze Razor from		from Avebury—Cooking Vessel with	
Rollestone Down Barrow—Forked		Loops for Suspension from Barrow	
object of Bronze from Wilsford,		on Blackheath, near Kingston	
Barrow 18—Bronze Lancet Blade		Deverill—Vessel with Loops for	
from Normanton, Barrow 155—		Suspension, found at Crendon,	
Pulley Ring of Kimmeridge Shale,		Bucks.—“Late-Celtic” Wooden	
from Woodyates, Barrow 9—Jet		Bucket with Bronze Mountings,	
Button, locality unknown—Necklace		found in St. Margaret's Mead, Marl-	
of Jet, Amber, and Glass Beads,		borough, 1807—Gold Pendant with	
from Upton Lovel, Great Barrow		Mosaic Chequers, from Barrow near	
6—Bone Tweezers from Stone-		Woodyates—Bronze Pyramidal Stud	
henge, Barrow 23—Bone Imple-		set with Garnets, from Salisbury	
ment from Upton Lovel, Barrow 4—		Racecourse Barrow—Bronze Pin,	
Ivory Hook from Normanton, Bar-		locality unknown . . . . .	21-36
row 147—Stag's Horn Haft of Flint		Hop Tally from Kent, with notches	
Implement, found near Cop Heap		cut—Hop Tally from Kent, showing	
Hill Barrow, Warminster—Orna-		two pieces separate—Hop Tally	
mented Gold Plate from Normanton		from Worcestershire (unused)—Tin	
Bush, Barrow 158—Gold Plate of		Counter used by Hop Pickers to	
Dagger Sheath from Normanton		represent bushels . . . . .	38-40
Bush, Barrow 158—Conical Gold			

	PAGE		PAGE
Front, side, and back view of Cup-Marked Stone at Strypes—Querns, Curling Stone, "Peer-man" for holding torch, etc., in Garden at Strypes—View of Cist, Ardkeiling, Strypes—Stone Ball with Knobs found at Ardkeiling, Strypes—Diminutive Stone Implements found in Cist at Ardkeiling, Strypes—Two Stone Implements and Bracer found at Ardkeiling, Strypes	42-47	Egyptian Shadoof	118
Sepulchral Urn found in the parish of Leslie, Aberdeenshire	49	Spitalfields Weaver	129
A Sea Dyak in extra fine War Costume—Skaran Women's Betel Nut Basket—Skaran Girls—Case for holding Betel—Front and side of Skull from East Coast of Borneo	52-57	Quin Abbey, Co. Clare, Ground Plan—Cloister Garth—Cloister, North Walk—West Front	131-135
Coped Stone at Gosforth	58, 59	Leaden Tablet with Magical Inscription, found at Dymock—Front and back of Leaden Tablet found on Gatherley Moor, Yorkshire	141-149
Corner of Chancery Lane, 1798	65	View of Youghal, Co. Waterford—Sir Walter Raleigh's House at Youghal—Saint Mary's Church, East Window before the restoration, showing flanking turret at gate	152-158
Florentine Cricket Cage—Gem with Cricket acting as Porter—Gem with Cricket and Cornucopia—Gem with Cricket Ploughing—Greek Coin with Ear of Corn and Grasshopper—Cupid, from a Pompeian Fresco in the Naples Museum—Cricket Cages from Como, Japan, and Florence	66-73	French Baker's Tally	162
Two views of Tazza with Dancing Girls, Royal Institution, Swansea—Vases with Warrior and Chariot—Vase with contest between Amazons and Warrior—Imitation Wedgwood Vase—Mark on Swansea Etruscan Vase	78-85	Spindle and Whorl—Woman with Distaff and Spindle on carved <i>miserere</i> in Boston Church—Woman spinning, Aran Island: commencement of the operation; extending the thread; twisting the thread; winding the thread on the spindle—Six Views of Shetland Spinning Wheel	166-173
Entrance of Thirst House—Longitudinal Section and Plan—Transverse Section of the Second Chamber—Penannular Brooch—Fibulæ from Thirst House—Disc-shaped Brooch—Dragonesque Brooch—Hinged Ornament—Toilet Accessories—Pins (2)—Pendant—Portions of an Inscription on a Mortarium	88-98	South Door Northorpe Church	177
Plan of Intermments, Deep Dale—Bronze Armlet—Bronze Ring and Iron Knife	100, 101	Porter's Pack from Corea	179
Sculptured Stone Ball found in the Parish of Towie, Aberdeenshire—Three Sculptured Faces of Towie Stone Ball—Diagram showing what becomes of the ends of the bands which form the spirals—Sculptured Slab at entrance of Newgrange Tumulus—Spiral Patterns on Font at Deerhurst, Gloucestershire—Group of three spirals, Newgrange Tumulus—Spirals, each shaded differently—Diagram showing false method of connecting spirals	102-105	Fragments of Cross Shaft at Rolleston	181
Cross at Neuadd Siarmon, front and left side—Ditto, back and right side	107, 108	Scottish Beggar's Badge	182
Cross No. 3 at Penmon, Anglesey	110, 111	Cup found at Congleton	183
Saxon Bronze-Gilt Fibula, found at Rothley	115	Bronze Dagger from Castleisland	193
		West end of Ringmer Church, with Bell-turret of 1604—Bell found in 1885 in the foundations of ancient tower of Ringmer Church—West end of Ringmer Church, with wooden belfry and ancient tower	194-196
		Ancient Norwegian Drinking Bowls—Norwegian Drinking Bowls—Norwegian Beer Tankards—Norwegian Carved Vessels—Designs on lids of Norwegian Tankards—Purchase-knob of Tankard—Various forms of Lions on lids of Norwegian Tankards—Norwegian Hand Mangles	201-207
		Wooden Dog Tongs at Llanynys, Denbighshire—Wooden Dog Tongs at Bangor Cathedral—Iron Dog Tongs with wooden handles at Penmynydd, Anglesey—Wooden Dog Tongs at Clodock, Herefordshire—Wooden Dog Tongs at Llaniestyn, Carnarvonshire—Dog Tongs at Clynnog Fawr	211-216
		Ground Plan of Weem at Pitcur—Weem at Pitcur, interior views	218-221
		Enamelled Bronze Pin of "Late Celtic" Workmanship	225
		Cup-Marked Stone—Cup-and-Ring Markings on Stone	231, 232
		Leaden Cistern at Bradley Court	233
		Furniture Support	234
		Leaden Font at Walton-on-the-Hill	235
		Keys of Dervish Treasury at Dongola	240
		Welsh Women, showing National Costume	241













